

THE ARCHITECTS NEWSPAPER

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HOK TO DESIGN ANAHEIM'S
TRANSIT CENTER



COURTESY HOK

STATION TO STATION

From a blue-ribbon shortlist of top architectural talent, HOK's Los Angeles office, along with Parsons Brinckerhoff, has won the commission for a major new transit center in downtown Anaheim. Intended to service Amtrak, commuter rail, and other regional transit lines, the station will also function as a hub for California's future high-speed rail network. **continued on page 10**

SF REDRAWS TERMINAL PLANS IN
HOPES OF STIMULUS FUNDS

Transbay Gamble

Most cities wouldn't delay a project likely to attract jobs and money to their area during a recession, but not San Francisco.

The city voted on June 11 to postpone for more than a year the Transbay Transit Terminal, the new **continued on page 3**

VOTE PUTS 49ERS ON TRACK FOR SILICON VALLEY STADIUM



COURTESY HNTB

SANTA CLARA 7, SF 0

The game's not over, but on June 3 the San Francisco 49ers struck a deal to build their new stadium in Silicon Valley. After more than two years of discussions, Santa Clara's city council approved the terms of a new \$937 million facility to be designed by Kansas City-based HNTB.

The 49ers have been itching to get out of their dilapidated digs at San Francisco's Candlestick Point for some time. Last year, San Francisco voters signed off on a sweeping redevelopment plan for the Hunters

Point neighborhood, which includes the stadium. Developer Lennar agreed to chip in \$100 million toward a new facility. But by that time the 49ers were already deep into talks about moving 40 miles south, where its headquarters and training fields (and more parking) are currently located.

In an intricate investment and revenue-sharing deal, Santa Clara will contribute an amount similar to San Francisco's proposal: \$79 million from redevelopment funds and another \$35 million from **continued on page 9**

SPECIAL SECTION
**KITCHEN
DEBATES**

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ARCHITECTS TRYING ON
NEW HATS TO MAKE IT THROUGH
THE RECESSION

NEW ROLES

To survive the continuing recession, architects in LA—sharply affected after years of impressive growth—are reinventing themselves, employing a variety of cost-cutting strategies and expanding into previously unexplored terrains to drive revenue. "Architects are being forced to reconsider what their market is. You have to package yourself toward a client of the future," said Nate Cherry, vice president at RTKL. **continued on page 4**



Architect Debi Van Zyl is knitting dolls.



COURTESY VALCUCINE

WHAT'S COOKING NOW.
SEE PAGE 15



COURTESY WILSON MEANY SULLIVAN

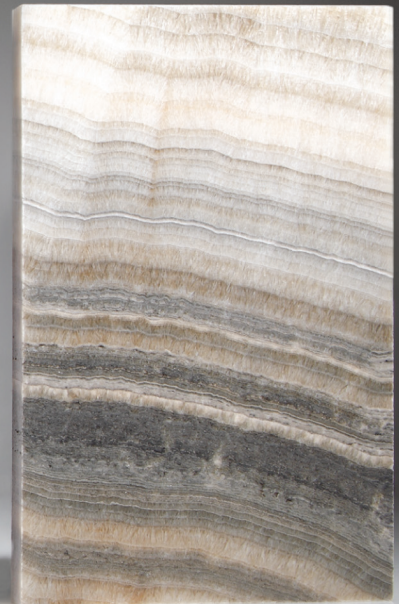
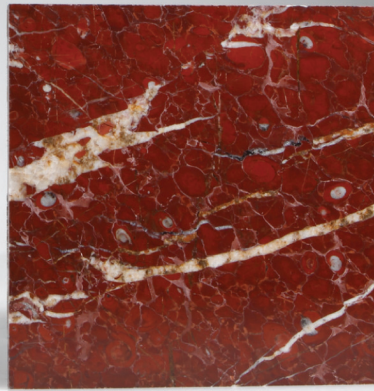
INGLEWOOD APPROVES VAST
HOLLYWOOD PARK DEVELOPMENT

OFF TO THE RACES

A recent decision by the Inglewood City Council has paved the way for a real estate development to replace Hollywood Park, one of California's few remaining thoroughbred racetracks. After the council approved a final environmental impact report and zoning change for the \$2 billion, 238-acre project on June 3, preservationists and horse racing fans have been chomping at the bit to stop it.

The proposed development will consume 238 acres in the densely populated South Bay region of Los Angeles, creating a new neighborhood **continued on page 6**

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PUBLISHER
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William Menking

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Julie V. Iovine

CALIFORNIA EDITOR
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WEST COAST SALES AND MARKETING
Erica Springer

ASSISTANT MARKETING MANAGER
Sarah Theobald

SALES ACCOUNT EXECUTIVE
David Darling

EDITORIAL INTERNS
Julia Galef
Victoria Monjo
Mariana Rodríguez Orte

CONTRIBUTORS
PAUL ADAMSON / YOSH ASATO / KENNETH CALDWELL /
TIM CULVAHOUSE / GREG GOLDIN / GUNNAR HAND /
AMARA HOLSTEIN / MICHELLE KANG / SAM HALL
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GENERAL INFORMATION: INFO@ARCHPAPER.COM
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PARK POLITICS

To help cut California's yawning \$24 billion-plus budget deficit, Governor Arnold Schwarzenegger has proposed closing 220 state parks, saving a potential \$70 million. Among the parks closed would be Lake Tahoe's Emerald Bay, Will Rogers' Southern California ranch, and even the Governor's Mansion in Sacramento.

The plan is a disaster. Of course our state is in dire straits financially, and programs do need to be trimmed to stave off collapse. But the \$70 million saved on this plan is a pittance compared to the overall deficit. What's worse, it will cost the state millions of dollars in lost tourism and business revenue; it could result in the layoffs of close to 2,000 state park employees; and it will cost California millions in possible federal grants. Of course, it will also deprive residents of much-needed respite in these difficult times. Such a plan—desperately thrown together despite substantial long-term costs to the state offsetting any small initial savings—represents the kind of narrow thinking that got us into this mess in the first place.

The list of sites that Schwarzenegger has proposed closing is a reminder of the invaluable public resources that California still does provide. By shuttering places like William Randolph Hearst Memorial State Beach, the Portola Redwoods State Park, or the Sutter's Fort Historic Park, the state would be reneging on its duty to provide recreation, education, and culture to citizens of all backgrounds. And by closing these parks, over 60 of them would stop receiving federal funds currently provided by the National Park Service. A few of the parks—including the iconic Angel Island Lighthouse at Point Sur—could even be repossessed by the federal government, which donated them to the state under the Federal Lands and Parks Program, granting surplus lands provided that they stay open to the public.

But beyond the recreational value of these places, their economic and civic value is even greater. According to a recent report by the Trust for Public Land, parks increase the values of nearby properties (and so boost the tax base for the government) by millions of dollars. They also bring in millions from visitors, improve public health, encourage civic cohesion, help manage storm water runoff, and reduce airborne pollutants. A report by the Central Park Conservancy showed that in 2007, spending by visitors and enterprises directly and indirectly in Central Park accounted for \$395 million in economic activity, and \$656 million in revenues for the city. Another good example of such a boon is the just-opened High Line in New York, which, according to New York City officials, will bring in \$4 billion in private investment and \$900 million in revenues to the city in the next 30 years.

So is the short-term gain of \$70 million really worth the long-term losses? The amount of money that could be used to save these parks is small compared to what will be lost. (Democrats have proposed obtaining the necessary funds by raising the state vehicle license fee by \$15, a move Schwarzenegger has vowed to veto.) Meanwhile, the government in Sacramento continues to maintain its partisan-fueled gridlock—the biggest culprit in the shortfall of funds in the state—costing billions and making the money spent to save our parks seem like a drop in the bucket. Closing down parks is not the quick fix it appears to be.

SAM LUBELL

TRANSBAY GAMBLE continued from front page
high-speed train and bus station in SoMa, in hopes of winning \$400 million in federal stimulus money. Their confidence is so high that they threw out their old plans and are redrawing them in time to accept possible federal funds in October.

"I'm a gambling man and I'm willing to roll the dice," said Chris Daly, a city supervisor and a director of the Transbay Joint Powers Authority, which oversees the station's construction. The Terminal is being designed by Pelli Clarke Pelli. The city says it could save \$100 million in excavation costs if the center's underground high-speed train station were to be added to the first stage of construction, rather than the second (the original plan), since it would be easier to excavate and build the station before the rest of the center is built. It would also allow more room for shops and other amenities. The change would mean a late 2015 opening, instead of 2014, as planned. The first phase currently includes ground-floor stores, a bus terminal, and a rooftop park.

If San Francisco's gamble doesn't pay off, \$15 million in design and engineering work would be wasted and the Transbay Terminal would open four months behind schedule, without a train station. It's an option that Transbay officials don't believe will happen, given the terminal's location and need. "We're shovel-ready and tailor-made for this federal money," said Maria Ayerdi-Kaplan, the authority's executive director.

The debate over the train station's changes has also played out against a tussle over its size. In March, engineers said the station wouldn't be large enough to handle future traffic and would have to be rebuilt. The station's current design includes three platforms and six tracks for Caltrain and high-speed rail. Some engineers have said it would need a minimum of eight tracks to handle future traffic, but the agency has decided to go ahead with the current design and use the Caltrain station for overflow.

Another stumbling point is the lack of rail lines. While Transbay is envisioned as a unified Caltrain and high-speed rail station, there are no tracks connecting it with the Caltrain station one mile away. The city has yet to nail down \$2 billion from the federal government and other sources to make this connection.

The project carries a hefty price tag, estimated to cost \$1.2 billion (or \$1.6 billion if the train station becomes part of phase one). Although Transbay is funded by local, regional, state, and federal money, the city has been relying on the sale of 10 parcels in the surrounding area to help out. The credit crunch, however, has ground the sale of the first site to a halt, and in mid-June, the city's redevelopment agency nixed two offers as too low, deciding to put the sites on the market next year. Meanwhile, the state will send the federal government their stimulus application in July, and will wait anxiously for a verdict in the fall. **KRISTINA SHEVORY**

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LETTERS

BALANCING ACT

I am anxiously looking forward to seeing the exhibition *Nine San Diego Architects and Designers* at the La Jolla Museum of Contemporary Art ("On Their Mark," CAN 04_05.27.2009). Having these professionals explore the process of design in a gallery setting sheds light on a process that is generally not well understood by the public and may evidence the value of design in addressing the larger issues and problems facing society—or it may not. When architects demonstrate devotion for the precious and

the esoteric, and parade housing for the well heeled, they further ingrain the belief that we are not genuine change agents for aggressively redefining the built environment, but a profession for the episodic and happily indulgent auteur. I truly hope that Teddy Cruz is not the only person in this show grappling with the mundane matter of better housing for 2/3rds of the world's population.

CHARLES A. HIGUERAS, AIA
JUSTICE FACILITIES IMPROVEMENT
PROGRAM PROJECT MANAGER
DEPARTMENT OF PUBLIC WORKS,
SAN FRANCISCO

CREDIT DUE

What a surprise it was to open up the newspaper and see "Retail Al Fresco" (CAN 02_03.11.2009) including one of our projects, Hollywood's Space 15 Twenty, without any architect or designer credit attached. This is the last thing I would expect from a trade-sensitive journal. As for Space 15 Twenty, for which my firm was the executive architect, I can vouch that credit for the complex's campus-like nature is as much a vision of the design architect, Pompei A.D., as it is the vision of Urban Outfitters.

And their combined vision could not have been realized without a resourceful local architect safeguarding the design through a building department process (tacitly) hostile to a campus of reclaimed, open-air, unreinforced masonry buildings.

ALAN KOCH
TAALMAN KOCH ARCHITECTURE
LOS ANGELES



> **CONTIGO**
1320 Castro Street
San Francisco
Tel: 415-285-0250
Architects: Envelope A+D

COURTESY ENVELOPE A+D

Very few San Francisco restaurants have room to breathe, and the new Spanish restaurant Contigo, in Noe Valley, is no exception. The long, narrow space measures only 1,366 square feet, and about 14 feet across, so architects Envelope A+D used connections and visual variety to make the space feel bigger, and to take advantage of the context rather than being burdened by it. They linked the busy street outside, the open kitchen (with its hanging pots, pans, and utensils), the dining area, and a beautiful garden (which includes planters to help grow extra ingredients) through a continuous spatial progression that runs from the front to back. Sightlines are clear from one end to the other, with linkages by way of a meandering concrete floor and a gentle ramp, both of which negotiate the restaurant's subtle change in level and help coordinate the complex task of getting food to everyone without the waiters, or the customers, reaching gridlock. Along the way, there are unique details like reclaimed redwood siding from the 100-year-old building's original structure; tables made with reclaimed Douglas Fir from a nearby Levi Strauss factory; and stacked wine bottles and delicate saplings that provide an ornamental touch, visible through thin, horizontal windows fronting a wine closet and a small light well. The space is most clearly punctuated by a collection of white, bowl-shaped porcelain lampshades by Roost that float above sustainably harvested slatted oak benches. Dining here is an engaging experience, whether guests are watching the chefs prepare food from the counter or the dining room or enjoying the outdoor breeze wherever they choose to sit. **SAM LUBELL**

A ROYAL BRUSH-OFF

Condé Nast's *Women's Wear Daily* reports that **Jeffrey Nemeroff**, longtime art director at *Architectural Digest*, has left the magazine, not long after butting heads with the magazine's famously tough-talking editor-in-chief, **Paige Rense**: "Nemeroff, who like much of the magazine's editorial staff is based in California, is also a painter who recently had a show at the Neuhooff Gallery in New York. In May, *New York* magazine's Daily Intel blog reported that Rense had called designers to discourage them from attending Nemeroff's opening and celebratory dinner. Rense told *New York's* **Steve Fishman** that designers believed *Architectural Digest* was directly involved and felt pressured to purchase a painting. She also said she had been 'blindsided' by the event, though the gallery owner was quoted saying Rense had given the show her blessing months earlier." Nemeroff is not talking, but others are. A couple of designers told Eavesdrop that "pressure" flows in both directions. They said that Rense "encourages" the inclusion of renowned color-field painter **Kenneth Noland's** work in photo shoots for the magazine, and his work has appeared on at least one cover. (Noland is her husband.) Double-standard alert!

LEARNING ANNEX

It's not just the air-conditioners whining: We've heard complaints from a few vendors at this year's AIA convention in San Francisco that the Moscone Center's pro-union loyalty got a little out of hand. Apparently some booth installations were too complex for local contractors, but since the convention center insists on union work, companies had to hire union workers to stand around and watch as their builders put the displays up. Costs were doubled, and it all looked a little farcical. Maybe union dues should include a CNC-milling social.

THE COMPANY HE KEEPS

Paul Goldberger's newest self-help book, *Why Architecture Matters* (Yale University Press) imparts lots of wisdom to architecture aficionados and its anecdotalism is gleaned from a wide range of sources, some quite arcane. (Has **Trystan Edwards'** *Good and Bad Manners in Architecture*, 1924, time really come?) In fact, Goldberger's very title belongs to a 2003 book by Chicago architecture critic **Blair Kamin**, who is however one of the very few from a new generation of talented architecture writers, along with **Christopher Hawthorne**, singled out for acknowledgment.

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NEW ROLES continued from front page

One important strategy is the diversification of services, stretching practices beyond hard-hit areas like housing. For a firm like Thomas P. Cox: Architects, a specialist in condominium development, this has meant pursuing work in areas like student, senior, and affordable housing. It has also required stepping-up business development efforts. "We have to pursue projects with reckless abandon," said Daniel P. Gehman, a principal at the firm. "We used to decline work if it didn't meet a certain threshold for size. We obviously can't do that anymore."

"Real estate development is counter-cyclical. When one market is down, another is up," said Scott Hunter, corporate commercial practice director at NBBJ.

Some firms are expanding into completely new practice areas. For instance, Silver Lake-based architect Barbara Bestor is acting as creative director on a number of brand identity projects, working on graphics, logos, and web presence for clients that include Fuse Entertainment, Pitfire Pizza, and several start-up restaurants. Another architect, LA-based Debi Van Zyl, is finding some success at selling hand-knitted children's dolls on the web site Etsy.com. One doll, named Bradley, looks like a cross between a hammerhead shark, a lizard, and an alien; none wear black-rimmed

circular glasses.

Architecture firms are also keeping a close eye on where and how federal stimulus money is being disbursed, hoping to capitalize on better funding in the public sector. While most firms admit these areas have slowed as well, institutional and civic markets are still faring better. Firms that pursued projects in sectors such as healthcare, education, and public infrastructure prior to the downturn are better positioned to ride out the recession. For instance, HMC architects began a strategic planning initiative five years ago to expand the firm's position in the healthcare and higher education markets. As a result, according to Hal Sibley, managing principal, "We're fairly busy."

While global architects and larger firms encroach on the employment of many local firms here, architects in LA are looking abroad. Many point to the burgeoning middle classes in Asia and South America, and the relative wealth of Middle Eastern countries as continued sources of work. Additionally, local firms argue that Los Angeles' legacy as a city of innovation in architecture can position them well for global projects. The hallmarks of Los Angeles architecture, especially the emphasis on an indoor/outdoor lifestyle, have global appeal, emphasizes NBBJ's Hunter: "The connectivity to the outdoors translates well

across the world." Hunter points to his firm's work on the Korean Animation Museum in Bucheon, South Korea, with a public paseo through the site and roof terraces that will open in a few months.

In addition to seeking new revenue streams, many firms are employing creative cost-cutting measures. It's been well documented that local firms have reduced headcounts through layoffs, and have hired free interns en masse. But many are reducing executive salaries and bonuses as well, and some have taken more drastic measures, including taking on projects at-cost to retain employees. Bestor is renting out her well-regarded home in Silver Lake this summer to reduce her overhead. Some architects are walking away from the instability of large-firm employment altogether, finding that the recession allows the freedom to work independently. Bo Sundias, a founder and principal at Bunch Design, believes that "if you're going to start up, start up now." Sundias said that with very low overhead and tight financial control of his expenses, his firm can consistently underbid competitors.

Several architects believe there are other silver linings in a dire economy. Less expensive materials, reduced construction costs, and cheaper long-term leases were repeatedly cited as some of the advantages to building

now. And while no one believes the recession has ended, there are indications the worst may be over. The American Institute of Architects' Architecture Billings Index, after several quarters of steep declines, reports that April's index of 42.8 was less than a point below March's 43.7, suggesting the industry may be turning a new corner. **MARISSA GLUCK**



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COURTESY NBBJ

UCLA UNVEILS PLANS FOR PAULEY PAVILION

BRUINS' DEN

UCLA's Pauley Pavilion, a utilitarian design created by modernist architect Welton Becket in 1965, is one of the most beloved buildings on campus, and one of the most famous sports arenas in the world. And the banners in its rafters reveal the reason why the building has garnered so much notoriety: Bruins teams have won over 40 national titles while playing there, including ten in basketball alone.

Yet while once ahead of its time, the Pavilion has become seriously outdated, with an aging infrastructure, too few fan amenities, and team facilities that pale against those of many other major universities.

In May, NBBJ's LA office unveiled its long-rumored Pauley redesign. Scheduled for completion by 2012, the project presents a careful mix between celebrating history

and looking forward.

"We wanted to keep its character intact and respect it while improving it and giving it a modern face," said NBBJ principal Scott Hunter.

The redesign will encase the arena's existing concrete shell with new composite panels of steel, terra cotta, clear glass, and channel glass. (A previous design proposed brick for this surface in order to match the campus' material palette, but officials scrapped the idea as uncoordinated with the existing structure, and inconsistent with the goals of the modernization.) The main entrance, marked by an expanse of glass and a large new plaza, will be located to the north. A smaller entrance and plaza will be located to the southeast. Hunter said special attention was paid to preserving the arena's exist-

ing V-truss roof structure, whose iconic members will remain intact. Echoes of those trusses will be visible through the transparent sections of the facade.

Approximately 30,000 square feet of new concourse space will be created between the new cladding and the original shell, including three times as many toilets (a mention that got loud applause at the press conference) and about 25 more concession stands.

The firm plans to gut the arena's existing interior spaces, adding new mechanical and electrical systems. To preserve Pauley's feel, the seating bowl will remain, but sightlines and circulation will be improved. The team will add about 1,000 new seats and refurbish all of the existing seats, while moving many of them closer to the competition areas. Additional space underground will comprise 25,000 square feet of new locker rooms, film rooms, player lounges, offices, event rooms, and a weight room.

The project will cost \$185 million, about \$85 million of which will come from UCLA, and about \$100 million of which will come from a private fundraising campaign. That campaign has thus far taken in about \$50 million. The arena will remain open for much of the renovation, with the exception of the 2011–2012 season, when teams will play elsewhere. **SL**

OFF TO THE RACES continued from front page with 3,000 residential units ranging from market-rate, single-family residences to multi-level apartments. Commercial, retail, and entertainment components are also planned, as well as 25 acres of open space, highlighted by a lake now located in the center of the racetrack. An existing casino would be updated and joined with a new 300-room hotel. Affordable housing isn't currently incorporated into the masterplan, but according to officials, the city will consider using the four acres put aside for civic use to develop housing for low-income residents.

Wilson Meany Sullivan is the developer of both Hollywood Park and Bay Meadows, a San Mateo racetrack that was demolished in 2008 to make way for a real estate venture resembling the Inglewood proposal. But that 82-acre development has come to a halt with the economic downturn. Now, all that remains of historic Bay Meadows is a mound of concrete rubble.

That's what worries opponents of the Hollywood Park development. The housing market in Inglewood has bottomed out in the past year; and there are already more than 500 homes in foreclosure in the same zip code as the proposed development.

Diane Becker, founder of the website savehollywoodpark.com, said she doesn't understand how the city could allow the

destruction of the landmark racetrack in light of what's happened at Bay Meadows, contending that the mixed-use development will only add to urban sprawl. Becker and other supporters have been lobbying city hall, insisting that the destruction of the 71-year-old track will be an economic and cultural loss for Inglewood. Becker said she did not rule out future lawsuits.

But architect Kevin Tyrrell sees the development as urban infill stitching together neighborhoods that are separated by the expansive grounds and a parking lot. He is a principal at Quatro Design Group, one of the firms that worked on the plan, along with Cooper Robertson & Partners of New York, and San Francisco's Baldauf Catton Von Eckartsberg.

Tyrrell said the team chose to focus on a variety of typologies, not a specific architectural style, to create an aesthetic of organic growth. "The plan creates walkable, transit-oriented neighborhoods with a lot of open space," he said.

A few zoning issues remain for the Inglewood City Council, as well as proposed general land-use amendments. A final public hearing on July 8, after *AN* goes to press, is expected to resolve matters. Once finalized, Hollywood Park will remain open at least another year, or until construction on the development can actually begin.

ALLISON MILIONIS



EXPANDED VANCOUVER CONVENTION CENTER SPORTS SIX-ACRE GREEN ROOF

COURTESY VANCOUVER CONVENTION CENTRE EXPANSION PROJECT



NIC LEHOUX

SOD IT ALL

The new west wing of the Vancouver Convention Centre (VCC) not only provides 1.2

million square feet of new function and meeting spaces, but also an angular six-acre

green roof, the largest non-commercial roof in North America. Designed by

Seattle-based LMN Architects working with Musson Cattell Mackey Partnership and DA Architects & Planners, the building has become an instant icon for the city.

Right at the city's waterfront edge but also overlooking nearby mountains, the convention center is unusual, said Warren Buckley, CEO and president of BC Pavilion Corporation, the group that owns the convention center: "It has the ability for someone to walk out of a meeting room and access the ocean." The steel-and-concrete structure is fronted by a giant glass curtain wall that captures these views.

The convention center was originally built as the Canada Pavilion for the 1986 World's Fair. Now called the east wing, the sail-like, roofed structure connects to the new west wing via a pedestrian bridge. The VCC facilitates a total of 471,000 square feet of meeting halls and rooms, exhibit spaces, and ballrooms.

Both wings will become hosts for the broadcast and media center for the 2010 Olympic Winter Games, providing the home base for announcers, scorekeepers, and journalists.

The space's sustainability features are part of the building's target for LEED Gold certification. Most visible is the green roof. Aside from being a visual centerpiece, it also acts as a natural habitat and insulator for sound and weather. Inside functions were like a "choreographed series of spaces shaped by the roof," noted LMN Architects design partner Mark Reddington, revealing glimpses of the exterior surfaces from within. The geometry of the roof was created so portions that slope can align with the interior floors, added Reddington.

At the foundation of the building, a five-tiered concrete structure resembling bleachers, which dips into the ocean, was designed to provide a

habitat for the marine life and ecology found along the shoreline, merging the building with the environment. A seawater heat pump system will be used to produce cooling for the building during the warmer season and heating during the cooler season, while keeping a backup heater based on steam for additional needs. About 80 percent of the gray water for toilet flushing and irrigation of the green roof will be recycled from treated sewage water produced by the building. Water from the harbor processed in an onsite desalination plant will be used to make up for additional non-potable needs.

MARTINA DOLEJSOVA

BAY AREA DIVIDED OVER MAJOR NEW WATERFRONT COMMUNITY



Salt ponds in Redwood City

COURTESY DMB

Salt Fix

This spring, plans were unveiled for the largest bayside development along the San Francisco Peninsula in the last 50 years. If Scottsdale-based developer DMB is successful in satisfying local, state, and federal regulatory agencies, a site currently covered by glittering salt ponds in Redwood City could become a residential community of as many as 12,000 units.

But the 1,400-acre parcel of open land, a rarity in the narrow belt between San

Francisco and San Jose, is also coveted by environmentalists, who dream of restoring it to tidal wetlands. The next few years will show how this struggle between opposing interests—contributing to a healthy bay or adding much-needed housing—plays out.

These two square miles of ponds next to the historic port of Redwood City have been used for salt evaporation since the turn of the last century. The surreal landscape is sandwiched between a gleaming office park at its

bayside edge and one of the peninsula's two major freeways. DMB, whose luxury projects include Tejon Mountain Village, a huge development north of Los Angeles, is proposing to transform the land in a joint venture with Cargill, an agricultural and industrial conglomerate that owns it.

The current DMB Redwood City Saltworks proposal calls for half of the property to be developed, about a third to be restored, and the remaining 20 percent designated for sports fields and open space. The plan calls for 8,000 to 12,000 townhouses and apartments (15 percent devoted to affordable housing), one million square feet of office space, retail shops, and community services that will include five schools and a fire station. The development will connect to public transportation via a ferry terminal, linking it with San Francisco and the East Bay, and a streetcar line to a Caltrain station about a mile away.

"It will repair a damaged landscape. The problem here, as in many places, is that the waterfront was turned over to industrial use. This will reconnect the city to the bay in a positive, ecological way," said Peter Calthorpe, a major proponent of New Urbanism, and known for designing a mixed-use community from the brownfield at Denver's Stapleton Airport. The Oakland-based architect and urban planner is leading the masterplan for the Redwood City project, and cites San Francisco's Marina District as an example of the "walkable" community he envisions. The other two firms on the project are ROMA Design of San Francisco, which has worked on several urban waterfronts, and Baltimore-based Biohabitats, wetlands restoration specialists.

The C-shaped development will connect with 440 acres of restored wetlands, using an approach that gradually transitions from the built to the natural environment. A levee running along the curve is designed to act as a shoal, with a tidal-fed lagoon between it and the mainland. On top of the levee, a three-mile trail will overlook the wetlands.

With the closest two counties gaining an

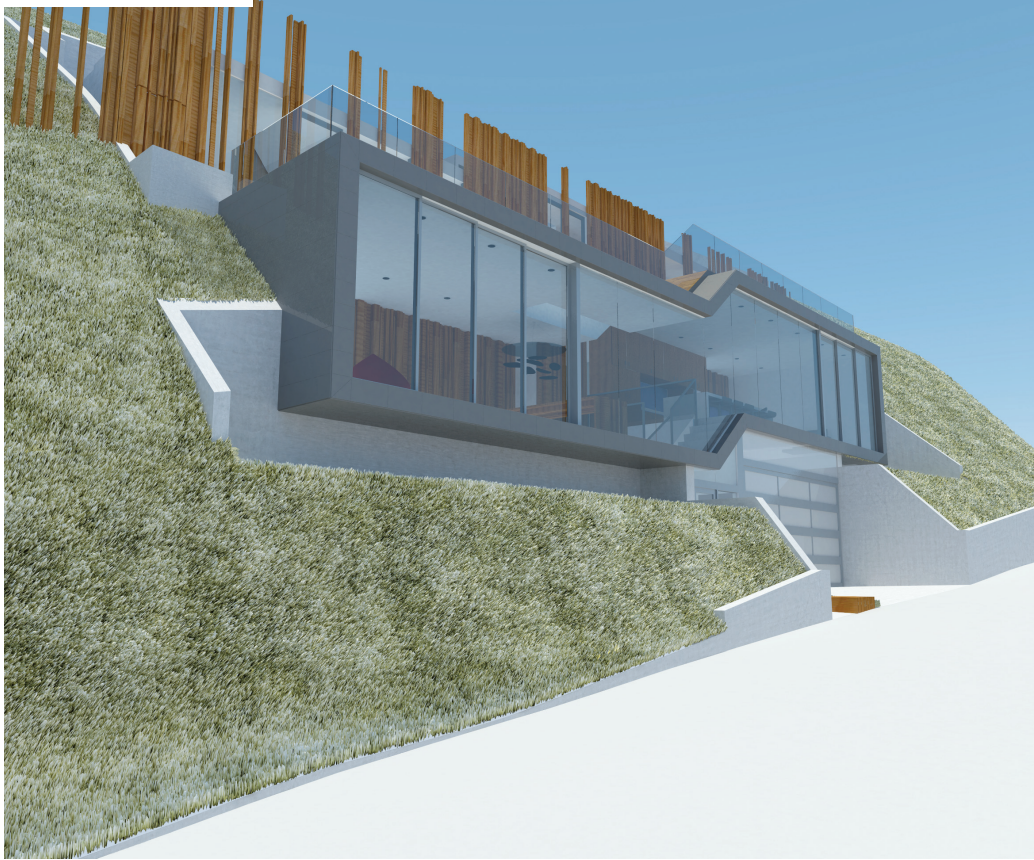
estimated 680,000 jobs by 2035, proponents say that the area's notorious housing shortage will only worsen without this type of major development. But environmentalists criticize the site's lack of infrastructure and its distance from downtown, as well as the wisdom of building on a low-lying tidal plain when sea levels are expected to rise dramatically. "It's not a transit-oriented site," said Melissa Hippard, director of the local chapter of the Sierra Club. "And this is a huge opportunity to return the Bay to maximum health—we're at the end of a trajectory that was started in the 1960s to reclaim as much of the bayfront as possible." In fact, the state considered purchasing the land from Cargill in 2003 when it bought 16,500 acres of salt ponds for the largest wetlands restoration project on the West Coast, but its price tag was too high.

Hoping to break ground in 2013, the developers kicked off the formal process by presenting the plan to the city council on May 12. They need rezoning approval, along with permits from state and federal agencies that include the Bay Conservation and Development Commission (BCDC) and the Army Corps of Engineers. Local residents, who have stopped other city-approved bayside developments at the ballot box, may also weigh in: In the 1980s, voters scuttled plans for Bair Island, now a national wildlife refuge; and in 2004, sent the Marina Shores project back to the drawing board.

The last major bayfront communities, Foster City and Redwood Shores, date back to the 1950s and '60s. They were not only massive landfill projects, but extensions of the low-density, car-centric suburbia on the peninsula. If the Redwood City proposal moves forward, it could give the area a new model to contemplate.

"We're as conservative here as any small town in Kansas when it comes to anything near the shoreline," said Will Travis, executive director of the BCDC. "But the lack of housing is our Achilles heel—we need to consider all options." **LYDIA LEE**

GROVELAND RESIDENCE



MANHATTAN BEACH RESIDENCE



MAKE, one of LA's most ambitious young firms, doesn't specialize in zoomy computer graphics or paper architecture. They're much more interested in structure, comfort, and getting things built.

"If it's too complicated to understand, it's probably too complicated to pull off," said principal Jess Mullen-Carey, referring to the glut of architecture that gets proposed but never built in the area. His firm, on the other hand, has only had one project die on the vine in the past five years. "We don't weigh our work down with stuff that will make it difficult

to create." He added, "You can tell me how sexy it is after it's done."

Lucky for them, their strategy is paying off, allowing them to create original but buildable projects across the city.

"I count my blessings every day," said Mullen-Carey. "If we're any indicator, the good times might be coming back." Since December, the firm has gotten more work than any year previously, including Bodega, a wine bar in Hollywood (the firm has also built spaces for Bodega in Pasadena and Santa Monica); a 25,000-square-foot remodel of 8840 Beverly, a significant mixed-use building in West

Hollywood; and a 30,000-square-foot assembly hall in Lancaster.

Both from upstate New York, the firm's partners, Carey and Bill Beautier, met ten years ago while working at Clive Wilkinson Architects in LA. They were both drawn to the area because it represented room for freedom and experimentation. And that sense of freedom has remained a focus, along with bending, folding, and curving steel, plaster, concrete, fiberglass, and, of course, completing as many buildings as possible. **SL**

WESTERN CAR WASH
TORRANCE

Made with a variety of bent and folded steel planes, this fire engine-red car wash in Torrance, CA, which opened in February, is certainly the most experimental building in its vicinity. The entire project measures 35,000 square feet. The building's interlocking surfaces, which jut up, then down as they wrap around the structure, echo the aggressive movement of a sports car, and give the building the iconic presence that car washes once had in their heyday, pointed out Carey. "We thought it should be something that people look at and go, 'What is that?' And not forget it." A gray-colored retail center (including restaurants, offices, and a market) attached to the back uses the same angles to slope down and meld into the overall composition.

RESIDENCE
MANHATTAN BEACH

Built on the bones of an existing two-story house just down the block from the ocean, this project replaces an aging, cramped home, with large spaces flowing easily into each other and a constant sense of connection to the outdoors. The architects reskinned the front of the house with a vibrant, layered grid of dark-lapped cement board, white MDF, and edge-to-edge glass. Carey likens the composition to a "pearl in a shell." Inside, they changed the first-floor living room into an open, double-height space. The second floor is now reserved for the kitchen and dining room, and the third floor is the master bedroom and sitting area, along with a large new outdoor patio that merges seamlessly with the interior. From here the owner, who works for advertising firm Chiat Day, can see the beach and much of the neighborhood.

PEACH HOUSE
SAN GABRIEL

This small, 500-square-foot remodel of a former Chinese restaurant into a frozen yogurt parlor uses simple moves to create excitement and practicality, with the decorative elements becoming usable spaces. Inspired by swirling layers of frozen yogurt, the interior walls are sinuous layered ribs that bend to form both tables for the customers and the service counter. The result is a serrated interior that resembles the yogurt dishes when stacked. Upon entry, a bright, golden-yellow bar front, and back wall drawn from the color of a peach, enliven the space. Hidden from view when entering but visible when looking back toward the entry are a gradient of oranges and reds meant to invoke the shades of peach skin, illuminated by LED rope lighting concealed within each rib.

8840 BEVERLY
WEST HOLLYWOOD

This 20,000-square-foot remodel of offices, restaurant spaces, and the Antiquarius jewelry mart in West Hollywood, a collection of varied jewelry stores damaged in a fire last year, was inspired by gems. The firm is installing new laminated glazing, printing colorful, striped patterns onto the glass facade. Formerly a set of cramped, dark, mazelike spaces, the project will move into a "racetrack" layout, with intermittent lobbies and natural lighting from above. Chrome rings of various sizes will define the entry canopies and enclosures.

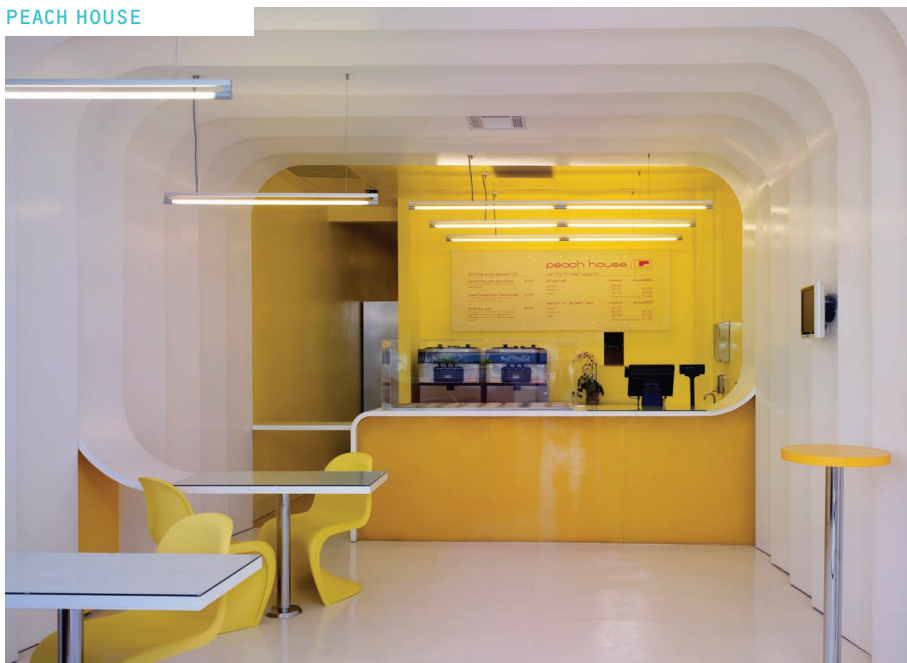
GROVELAND RESIDENCE
LAUREL CANYON

Made of two bars set into a hill in Laurel Canyon, the house will entail some serious excavation once it's officially green-lighted. The downstairs portion, which includes open common-area spaces—living room, kitchen, dining room, and family room—will be clad in kinked metal in a rectangular extruded shape, along with full glazing facing the canyon. A step up will bring visitors to the bedrooms, which will be glazed with a reed-inspired wood screen that will taper off into the hillside.

WESTERN CAR WASH



PEACH HOUSE



8840 BEVERLY



COURTESY MAINE ARCHITECTS

AT DEADLINE

PRESIDIO MUSEUM RIP

On July 1 Gap founder Donald Fisher told the *San Francisco Chronicle* that he had decided to abandon his efforts to build a contemporary art museum at the Main Post of San Francisco's Presidio, a National Historic Landmark. According to the *Chronicle*, Fisher and his family said they are open to looking outside the city before deciding on what step to take next. Despite modifications to their original plans, and even a change of architect from Gluckman Mayner Architects to WRNS, the scale of alterations proposed for the Main Post had brought sharp criticism from nearby residents and agencies like the National Park Service and the National Trust for Historic Preservation.

ENNIS SELLING OUT?

On June 19 word got out that Frank Lloyd Wright's famed Ennis House in Los Feliz had been put on the market for \$15 million, potentially removing it from public access. According to Ennis House Foundation president James DeMeo, the foundation no longer had the ability to keep it going: "We've made a lot of progress, but at this point a private owner with the right vision and sufficient resources can better preserve the house than we can as a small nonprofit."

GAGOSIAN GETTING MEIER-ED

Larry Gagosian has hired Richard Meier to double the space of his Beverly Hills gallery. Meier built the original gallery in 1995 by converting an existing storefront. The expansion, set to be complete by next year, should increase the space to about 11,600 square feet.



LA'S MOCA LAYS OFF CURATOR OF ARCHITECTURE AND DESIGN

TOUGH CUTS

In yet another major set of cuts, LA's struggling Museum of Contemporary Art (MOCA) has laid off Brooke Hodge, curator of architecture and design, and cancelled the long-awaited Morphosis exhibition, among other moves to help balance its budget.

According to a release on May 22, as part of a restructuring "needed to create a sustainable operation," the museum has reduced its staff size by 17 positions, including 12 full-time and two part-time jobs. Along with a round of layoffs earlier in the year, MOCA has now let go of 40 staff members in 2009.

These cuts include Hodge, who had been with the museum for over eight years, during which time she curated several major exhibitions. These included *What's Shakin'* (2001), focusing on new architectural talent in LA; *Frank O. Gehry:*

Brooke Hodge

Work in Progress (2004), documenting the architect's creative process and his work; and *Skin and Bones* (2006), exploring the intersection between fashion and architecture.

The move has spurred anxiety in the Los Angeles design community, where questions remain about MOCA's commitment to architecture. "It's a real disappointment," said Chris Alexander, curator of architecture and design at the Getty, which, despite cutting 25 percent of its own staff, remains one of precious few institutions with architecture departments in the city. The LA County Museum of Art (LACMA), for instance, also does not have an architecture curator. "It seems like these departments are growing in other cities, so it's a shame that LA will have so few resources," Alexander said. "The architecture community loses in all of this," added Wim de Wit, head of the Getty's Department of Architecture. "Having multiple institutions dealing with modern architecture keeps us more creative."

MOCA will maintain its MOCA Pacific Design Center space, which features rotating exhibitions on architecture and design—the show *Ball Nogues Studio* is still set for July—but the layoff of Hodge leaves the museum with no apparent curator for those shows. MOCA spokesperson Lyn Winter told *AN* that the museum has no plans to hire a new architecture curator, but that it is "committed to its architecture and design pro-

gram." She added: "MOCA has a history of presenting architecture programming, and will continue to do so. With MOCA Pacific Design Center, MOCA will continue to have a more consistent architecture and design program than it did in its first 20 years."

Other cost-cutting measures at MOCA include across-the-board cuts in salary, hours, and benefits, and the canceling of at least five exhibitions, which will be replaced by exhibitions featuring MOCA's permanent collection.

The Morphosis show, said Hodge, was to be an update of the firm's exhibition at the Pompidou Center, with models, videos, flythroughs, and a large installation created by the firm. It was scheduled for next February.

According to MOCA, the measures, combined with the cuts made in January, will reduce the museum's annual expenditures from \$20 million to \$15.5 million. The museum said the moves will help it end 2009 with a balanced budget, and that it has no plans for any future cuts. Earlier this year, MOCA was saved by an infusion of cash from patron Eli Broad, who promised to match endowment funds up to \$15 million. Jeremy Strick, the museum's former director, stepped down in December. Strick had hired Hodge. MOCA's new CEO is Charles E. Young, chancellor emeritus at UCLA.

Hodge said she is now writing a blog for *The New York Times T Magazine*, writing about design for *Wallpaper* magazine, and pursuing several independent curatorial projects. **SL**

SANTA CLARA 7, SF 0 continued from front page a special tax at local hotels. After an environmental impact report is completed in the fall, the plan will go to residents for a vote next spring.

The proposed site is a 15-acre overflow parking lot for the area's amusement park, Great America. "The city planned for an entertainment center right in a core of business parks, so a stadium fits very nicely into that concept," said Ron Garratt, assistant city manager. He anticipates that the project, due for completion in 2014, will attract new hotel development on seven open acres nearby.

The plans by HNTB, which envision the stadium as more of a multipurpose space, will go through a public design review in the next few months. They reflect the latest thinking in stadium design, replacing a section of the traditional tiered bowl with a stack of suites and club spaces. Instead of ringing the mezzanine level, the suites are

all on one side. Four levels of club space beneath are designed to double as extra meeting space for the convention center across the street or for other events. On either side of the block of suites, large plazas open the stadium up to surrounding views. The plazas can also be outfitted with temporary seating to expand capacity from 68,000 to 75,000 seats.

With the clubhouse forming its facade, from a distance the stadium will resemble one of the area's office complexes. The structure's lack of distinction may work to its advantage in Santa Clara. Meanwhile, San Francisco mayor Gavin Newsom has been sowing dissent, publicly remarking that Santa Clarans should be putting public money into schools rather than stadiums. In the game to get the 49ers, it's now half-time, as Santa Clara prepares for its spring election. **LL**

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In 1994, the University of California San Francisco (UCSF) adopted a masterplan for its Mission Bay campus that mandated simple, box-like volumes; articulation into base, body, and top; sand colors; and wiry screens around penthouse exhaust stacks. These are the strictures that Rafael Viñoly faced in his design for the school's new Helen Diller Family Cancer Research Center. The test for the 163,000-square-foot structure wasn't how to avoid gratuitous sculpture, but rather, how to come up with a winning design despite constraints that elsewhere on campus have led to a look I

would characterize as postmodern Beaux Arts.

Viñoly's understanding of architecture is "how to shape program with form, and not impose form on program." His approach for this, his first building in Northern California, was to work from inside out, crafting its spaces as a research investigation. In the past, the systems-rich laboratories of medical research buildings have been secluded, operating like expanded private offices. Of late, thinking in the field has acknowledged the benefits of both interdisciplinary collaboration and incidental encounters. While a cancer



research building must include fixed laboratories, Viñoly carved most of its volume into a spatial flow. On the four floors of laboratories, practically the only rooms that don't participate in the movement of people and material are the offices along the eastern wall.

Circulation takes up the large central atrium. Staircases cascade up and down the five-story space, leading to wrap-around corridors. From below, the monochrome stairways resemble the floating hulls of ships. Laterally, the great, light-filled volume drew my eyes to a three-story sheet of glass and its panorama of the San Francisco skyline. The color-coded, wrap-around corridors open onto exterior terraces and internal gathering spaces, and access elevator shafts and meeting rooms. They morph into cagier paths that lead past refrigerators, high-aspect ratio vessels, and rotating-wall bioreactors into the main event: the promenade through the laboratories, housed in one of the building's two L-

shaped wings.

On the window side off the promenade, individual laboratory alcoves swell into a continuous corridor, with row upon row of white-coated researchers, microscopes, centrifuges, racks of pipettes, and computer terminals. The transparency between work areas is made possible by extending the curved ceiling higher into a clerestory, and dissolving partitions by routing conduits for electricity, gases, liquids, and other utilities through the same posts and beams that shape the alcoves and provide support for their shelves and tables. Fascinated with the cancer researchers and test environments, Viñoly seems to have interpreted the laboratory spaces as the architectural expression of the dishes and tubes in which cancer research takes place.

Unfortunately, the center is not open to the public, and most of us must satisfy ourselves with the skin of stone, metal, and glass in which it rests. Here as elsewhere in Mission Bay, design guidelines have obstruct-

Left: Rafael Viñoly's color-coded corridors and staircase encourage encounters. Below: On the Mission Bay campus of UCSF.

ed the possibility of architecture communicating what takes place inside. Instead we're presented with facades differentiated for the sake of differentiation. Mandated setbacks on the northern side, the campus' gateway from downtown San Francisco, force a bit of variety out of the stolid mass, and result in a momentarily arresting sequence of projecting and receding planes of glass, travertine, and painted steel and aluminum. At ground level, because Mission Bay prohibits basements, mechanical services and their vents and blank walls block connectivity between street and building. The gateway gesture is hardly noticeable at the northeast corner, where the letters "UCSF" have been carved out of the travertine; it's that uninspiring. Above, we're treated to more travertine walls and more strip windows with sunshades, more thick-chested facade expression that reflects the university's quixotic and failed belief that design guidelines can elevate anonymous, bulky buildings into the realm of significant architecture.

MITCHELL SCHWARZER



BRAD FEINKNOFF

STATION TO STATION continued from front page

Other teams shortlisted for the project, known as ARTIC (Anaheim Regional Transportation Intermodal Center), included RMJM with Gehry Partners and AECOM; Santiago Calatrava with Jacobs; Pelli Clarke Pelli with AAI; SOM with Parsons; and Foster + Partners with Gruen Associates. Arup, Robert A.M. Stern Architects, and Morphosis were also among the firms who originally applied for the RFQ in February.

The \$180 million, 16-acre project, commissioned by the city of Anaheim and the Orange County Transportation Authority (OCTA), will include a 66,000-square-foot station and masterplan for a surrounding mixed-used area. The installation will not only consolidate and dramatically improve the region's public transportation offerings, but, the city hopes, will help spur local development.

The first phase of the project will provide facilities for Amtrak and Metrolink commuter lines, local and regional bus lines, airport shuttles, taxis, and tour buses. The center will be equipped in later phases to host California high-speed rail from the north and south, and possibly another line from Las Vegas, as well as connections from Disneyland's Monorail system. Anaheim director of public works

Natalie Meeks said that if anticipated federal funding comes through next fall, she expects that HOK would be the architect for the high-speed rail portion of the station as well.

The complex is set to complete its environmental impact report process in 2010, begin construction in 2011, and open in 2013.

ARTIC will be located in the middle of what is known as Anaheim's Platinum Triangle, a developing cluster of civic, entertainment, retail, and residential zones near the 57 Freeway that includes Angel Stadium, the Honda Center, and the Grove of Anaheim.

The new station's vaulted design, said Ernest Cirangle, HOK design director, was inspired in part by grand, open rail stations like Grand Central in New York, as well as by the monumental and breathtaking hangars in nearby Tustin, which housed Navy blimps during World War II. The cavernous, column-free space will be supported with long-span triangulated steel members inset with a pillow-like ETFE membrane. The lofty, wide open hall—with a ceiling measuring over 150 feet high—will be surrounded by shops and ticket booths, and bordered on its southern end by train platforms and tracks.

"We wanted to celebrate the new interest our country has in improving its rail trans-

portation," said Cirangle. "So we wanted the building to be noticeable from a long distance off," not to mention from the inside, where visitors' eyes will be drawn to the ceiling.

The project is aiming for a LEED Platinum rating, with green elements integrated into the structure itself. For instance, as planned, the ETFE surface will expand and compress to control natural light, and will also be fitted with photovoltaics and solar hot-water heating cells.

The remainder of the site around the station will be programmed for office, retail, and high-density housing. That portion of the project does not yet have a completion date, and will depend on market recovery, said Meeks. In its proposal, HOK outlined plans for what Cirangle called a "pedestrian-oriented, vibrant place," set around a large public plaza, sweeping promenade, and riverfront park.

California's state-run high-speed rail project—which when completed should run from Sacramento down to San Diego, but initially from San Francisco to Anaheim—is still in its infancy, but Anaheim is eager to begin, despite the fact that federal funding is pending. Anaheim Mayor Curt Pringle, who has been working to get a transit hub in the area since taking office six years ago, said that Orange County has already done more preliminary

engineering on its segment of the project than any other location in the state.

California voters passed almost \$10 billion in funding for high-speed rail last November, but that is contingent on matching federal stimulus funds that will be doled out this fall. Architects in California will be watching eagerly as commissions for more transit centers become available. But even if high-speed rail doesn't happen, ARTIC is already set to transform the region, said Pringle.

Funding for ARTIC is coming from \$82 million in county Renewed Measure M funds (a half-cent sales tax extension passed in 2007), \$58.8 million from Proposition 116 (a state bond), and about \$29 million from the State Transportation Improvement Program.

Meeks noted that public support for the project is high, despite present economic conditions.

"It's a fully funded project with money that's restricted to transit uses," she said.

"We're getting the critical infrastructure in place, where you can actually envision a day in the future when you can reliably get around without a car," added Todd Osborne, vice president at HOK. "I don't think we're talking about replacing the automobile, but maybe it's not every trip." **SL**

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THE ARCHITECT'S NEWSPAPER JULY 15, 2009



HAGY BELZBERG (LEFT, AND OPPOSITE)

For These New Interiors, Right Angles Are a No Go

TO CATCH A CURVE

BY SAM LUBELL

In their interiors work, many California architects, rebelling against the purity and rectilinear lines brought on by modernism's return to the mainstream, are instead throwing curves. This isn't merely a stylistic change. It's also a result of new materials, new construction techniques, and the maturation of computer technologies (many of them pioneered by West Coast architects like Greg Lynn) that allow for more adventuresome milling, glass fabrication, and steel work. As one of the practitioners, Thom Faulders, points out, the technology has matured to the point that just using it is no longer enough to impress.

Not that it's simple to create these sophisticated, loopy forms. For his Deformhouse in San Francisco, Faulders had to work with a separate firm that specialized in computer milling, and other firms run up against other challenges.

"It's expensive," said Alice Kimm of John Friedman Alice Kimm Architects, who recently completed a curvy renovation of the Graduate Aerospace labs at Caltech. "You have to mix the computer-created forms with some traditional techniques," such as "tweaked" drywall and conventional framing and carpentry.

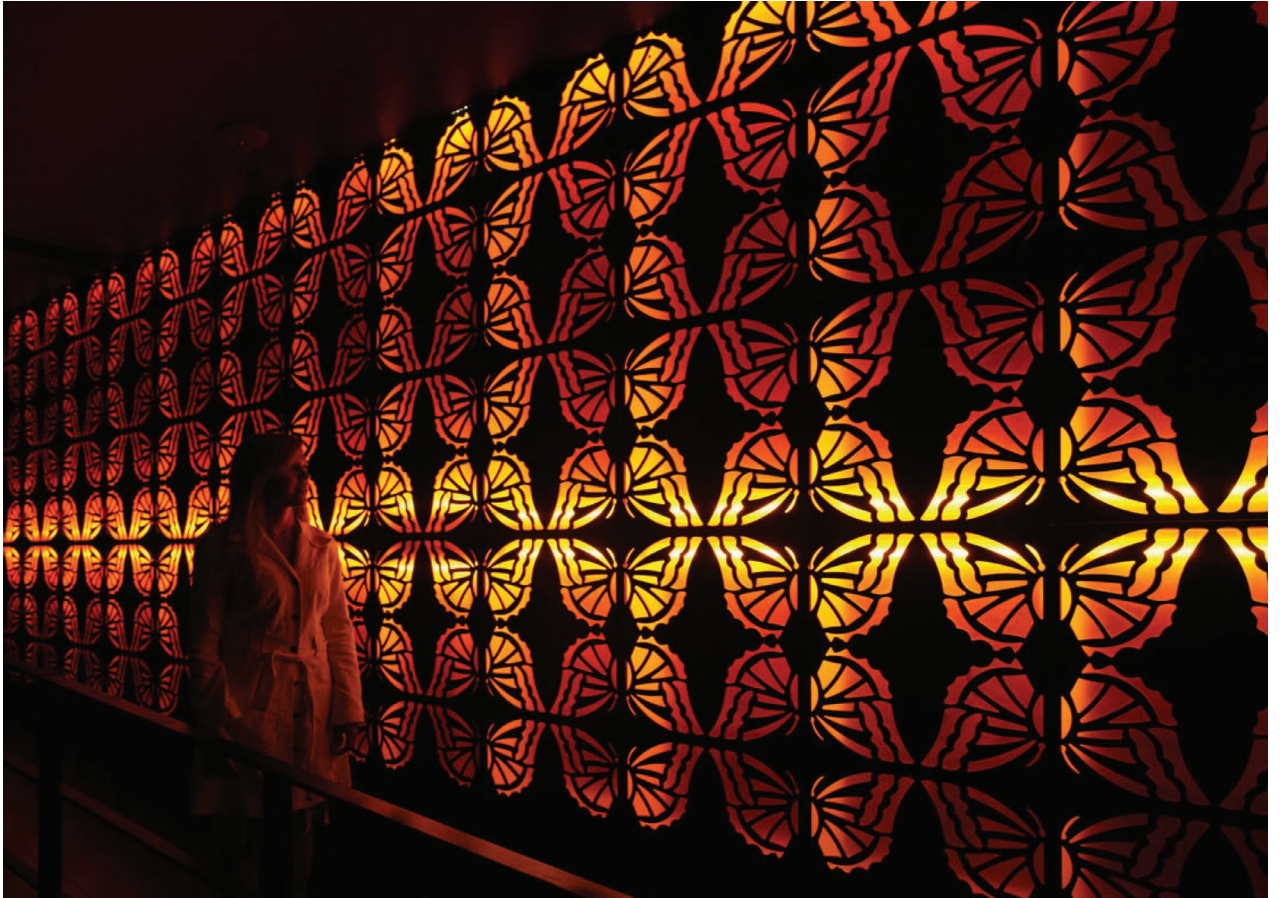
But according to architect Patrick Tighe, the price has come down significantly in recent years, and the number of contractors who can carry off more freeform work has risen dramatically. Kimm agrees, pointing out that while contractors used to run from such projects, they rushed to outbid each other for her complicated Caltech job.

Here, then, are some of the grooviest and curviest explorations into this new freeform frontier.



> BELZBERG ARCHITECTS
> CONGA ROOM
> LOS ANGELES

Los Angeles' mega mixed-use downtown development LA Live recently opened its second phase—including a glitzy new plaza hemmed by retail—to mixed reviews in the design community. But amid the chain restaurants and flashing signs, there's one sure architectural hit: the Conga Room (facing page and above, left and right), a salsa club once located in Hollywood, that draws hundreds of sweaty dancers and partygoers every night. In fact the place is so crowded that its design, focusing on the ceiling, is really the only thing you can see. Made of triangular fiberglass panels (inspired by the triangular salsa step diagram and created completely by computer), the glowing creation curves and floats its way around the space, starting on the bottom level and tunneling its way through a hole linking the floors. In some places, the triangles cluster in contained bits, resembling little pyramids or flowers; in others they're larger and more sinuous, resembling rippling water. The entire project measures 14,000 square feet, including a glassed-in restaurant, three different bars—one has a wall cut out with stylized butterflies, another looks like a split-open papaya—patio seating, and a swank VIP lounge. Surreal/graffiti-style paintings and sculptures by local artist Sergio Arau are another highlight.



> JOHN FRIEDMAN ALICE KIMM
> GRADUATE AEROSPACE
LABORATORIES, CALTECH
> PASADENA

LA firm John Friedman Alice Kimm were able to expand what was originally intended to be a seismic renovation of Caltech's Graduate Aerospace Laboratories (right, top and bottom) into a transformative project, with a sense of invention that matches the spirit of a department all about exploration and movement. The project includes a new lobby, new labs and classrooms, meeting spaces, and new exhibition areas, covered with brightly-colored walls and ceilings with energizing angles, curves, and glass openings. The firm created powerful new graphics and curving surfaces out of computer-milled and laser jet-cut materials like 3-form resin, drywall with steel framing, felt over laser-cut wood, and perforated steel. These weave in and out of the three-story, early-1900s building's exposed concrete frame. The warped surfaces define spaces and generate a sense of movement. The lobby's ceiling ribbon twists and turns like a mysterious pathway. And a large conference room on the second floor features a ceiling of curved, sound-absorbing felt shaped to mimic the Karman Vortex, a pattern of swirling vortices discovered by Caltech professor Theodore von Karman. The firm also designed the glass, acrylic, and steel conference table, with its visible compartments to house many of the department's treasures.



THE ARCHITECT'S NEWSPAPER JULY 15, 2009



> THOM FAULDERS
> DEFORMHOUSE
> SAN FRANCISCO

San Francisco architect Thom Faulders' "Deformhouse," a renovated townhouse in SF's Potrero Hill, takes a page from the jigsaw puzzle. The project (above) was built for one of Apple's VPs, and highlights two formal experiments that embrace the curve, using fractured, two-dimensional forms to create three-dimensional illusions.



The top floor's ceiling and walls are composed of wavy, computer-milled MDF panels cut into individual pieces fitted together. The process was fairly simple: Faulders instituted a set of rules for the pieces (which are all unique), and one of his assistants created the forms in Vector Works. "It's like an algorithm carried out by humans,"

said Faulders, describing the process. The house's backyard patio is formed from hundreds of Marine Plywood pieces set onto a fiberglass grating, designed to resemble a vortex in which all of the space's energy appears to be sucked into one spot, containing the only tree. Faulders' team gave their 2D designs to a produc-

tion team from Studio Under Manufacture (SUM), which translated them into 3D parts in Rhino. While these mind-bending compositions are computer driven, it still takes old-fashioned and time-consuming handcraft to place and cement into the puzzle.

TOM SANTOSSO, DIGITED IMAGE CO.

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> SANTA MONICA

Santa Monica-based Moving Picture Company (MPC) creates incredible visual effects and animations for feature films, TV, and advertising (including such recent films as *Angels & Demons*, *Night at The Museum 2*, *Watchmen*, and *Slumdog Millionaire*).

The edgy company chose equally edgy LA architect Patrick Tighe to design their new 8,100-square-foot post-production facility, located in an office building in Santa Monica. The project (right) explores MPC's expertise in color and light manipulation, combining undulating plaster walls (created in Maya, formed over a steel frame) along with abstract patterns (water-jet cut into aluminum panels) derived from computer-manipulated animations of the space.

"We tried to tell a story with the architecture," said Tighe.

The curving walls, hovering above the floors, are often embedded with colorful metallic LED light portals that change color via computer program. This sinuous spine weaves its way through the entire project, which includes editing facilities, conference rooms, and offices, while its soffit serves as an armature for electrical and cable systems.



ART GRAY

SUPPLEMENT 03

kitchen

Published by The Architect's Newspaper

www.archpaper.com



TRENDS: How American and European kitchen standards meet and compete

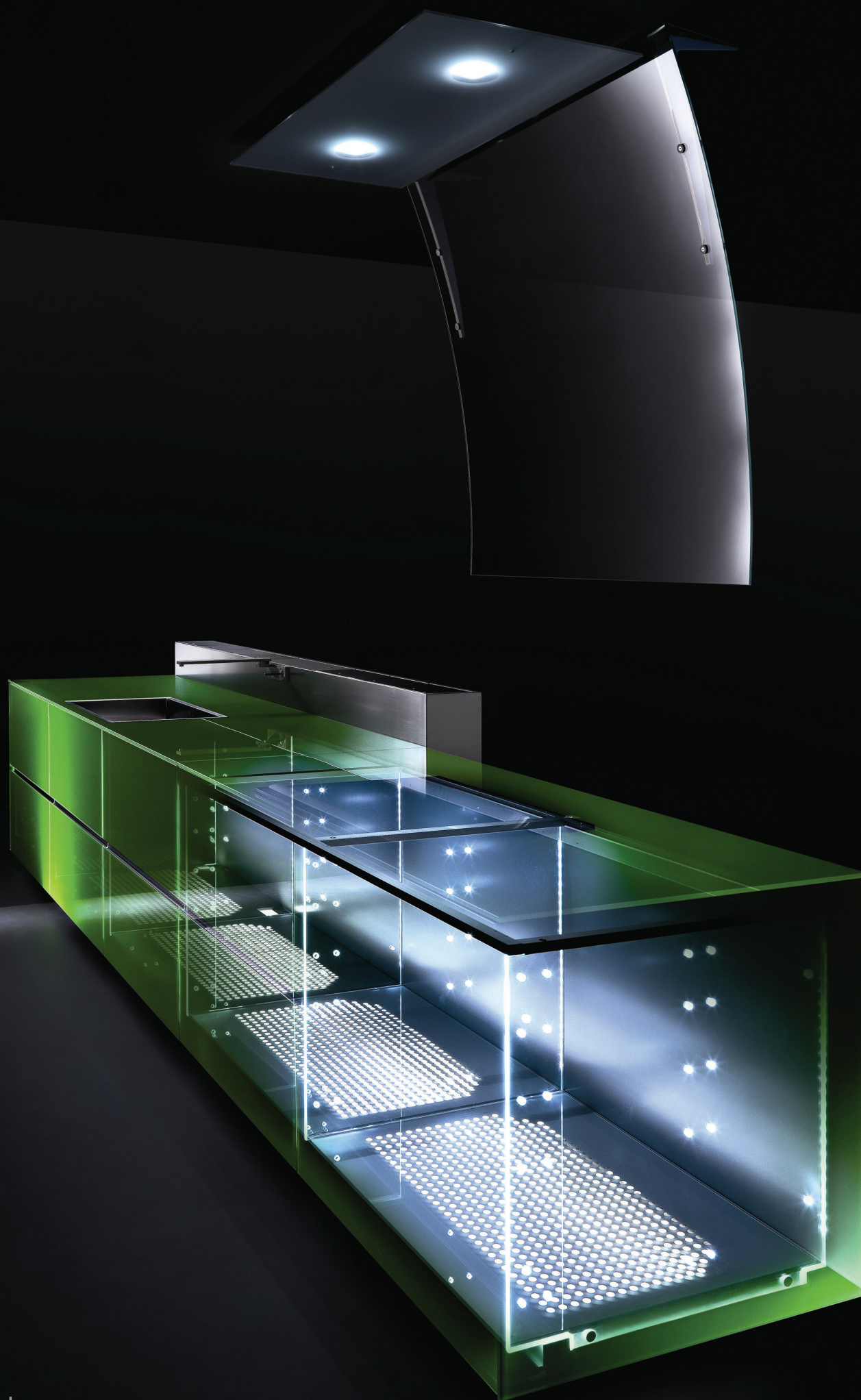
PRODUCTS: Steely, sleek, and still so sensitive to your cooking needs

MATERIALS: Latest composite materials for counter, floors, and more

Culture Clash?



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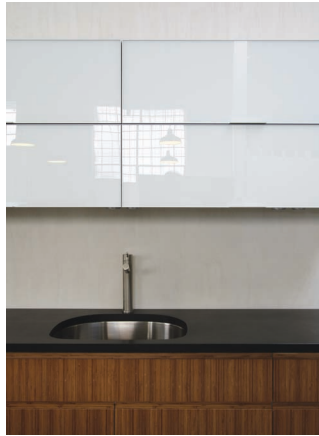
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TRENDS

AMERICA

Once it was possible to look at a kitchen—the knotty pine cabinets and avocado-colored appliances, or stainless steel counters and chef’s eight-burner stove—and get an instant read on the inhabitant’s origins and aspirations. Today, kitchen design options are far more sophisticated and varied, but certain traits persist, especially between American and European brands. And even though the working parts of both are made to the same high standards, European—and especially Italian—styling still tends toward the sleekly modern. But domestic designs are fast trying to satisfy a growing market in America. JENNIFER KRICHELS grills manufacturers on whose kitchens are the hottest.

1 DWR

San Francisco-based designer Nilus de Matran created the new modular and portable kitchen system from Design Within Reach. It comes in three finishes.

www.dwr.com

2 HENRYBUILT

Henrybuilt’s Workspace Component Group is a backsplash system that maximizes usable space between the base, counter, and wall-mounted elements of its designs.

www.henrybuilt.com

3 PUREKITCHEN

Purekitchen works with architects and designers to create kitchens using a range of sustainable materials. Founded in 2004, the company specializes in LEED-eligible designs in the New York City area.

www.purekitchen.com

4 BAZZÈO

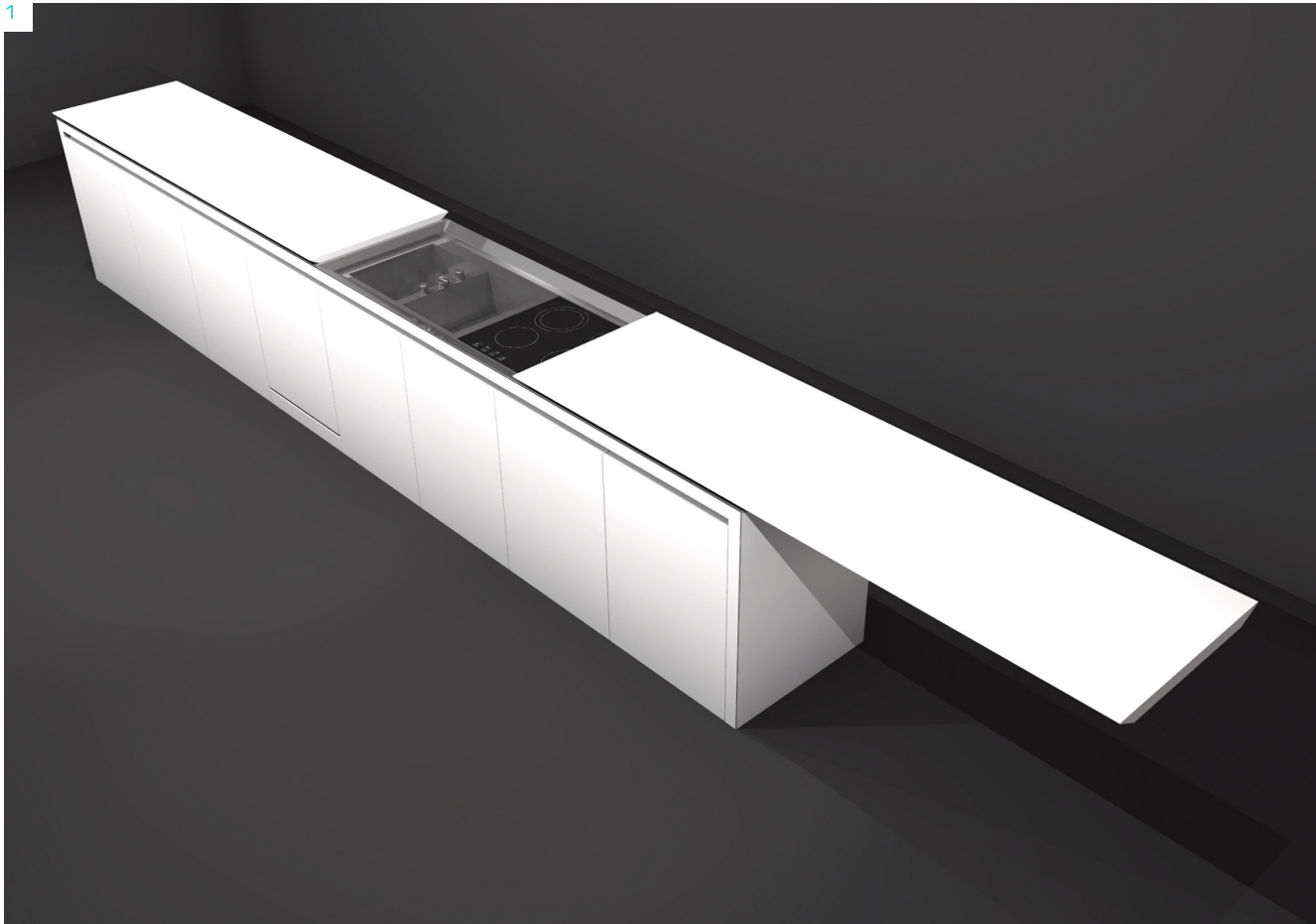
Sustainable cabinet manufacturer Bazzèo is creating the first internet-enabled kitchen with hardware and network applications by diginet developer Fugoo in partnership with Microsoft.

www.bazzeo.com

5 EUNEOS

Based in Reston, Virginia, and soon opening a location in New York, Euneos was founded by German-American architect Roland Broll to bring custom European-style cabinet designs to the domestic market.

www.euneos.com



EUROPE

1 BOFFI

Italian manufacturer Boffi has added the larger K1 single-block kitchen island—with a sliding top to hide cooking components—to its line of consolidated kitchens designed by Norbert Wangen.

www.boffi.com

2 VALCUCINE

The newest Valcucine Artematica recyclable glass kitchen features customizable inlaid art with the original model's recyclable aluminum frame, which reduces cabinet weight, and wear on hinges.

www.valcucinena.com

3 ARCLINEA

Antonio Citterio designed Italian manufacturer Arclinea's stone, larch, and stainless steel kitchen with ceiling-mounted shelving that can be fitted with lighting, an indoor miniature greenhouse, and food warmer.

www.arclinea.com

4 BULTHAUP

The b3 kitchen by Germany-based Bulthaup is inspired by Donald Judd's designs and features new tall wall units with sideways-sliding doors and a seamless finish.

www.bulthaup.com

5 IKEA

Orange and yellow are the newest door color options in Ikea's RUBRIK APPLÅUD line, which fits with its AKURUM built-in kitchens.

www.ikea.com

6 SCHIFFINI

Italy's first industrial producer of modular kitchens, Schiffini recently released Giuliano Giaroli's new G.One kitchen, made with 100-percent-recycled, waterproof wood fiber panels.

www.schiffini.com

7 LEICHT

German manufacturer Leicht's Panel 40 system adds a design element to kitchen walls while concealing cupboard space, outlets, and lighting when not in use.

www.leicht.com

8 SCAVOLINI

For their first-ever kitchen design, Perry King and Santiago Miranda created the Scenery program for Italian manufacturer Scavolini, which distributes its products worldwide.

www.scavolini.com

9 ARMANI

Created in collaboration with Dada, Armani/Casa's Calyx is its second kitchen system, featuring black stone countertops and interior surfaces clad in silver fabric and glass.

www.armanicasa.com



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IMAGES COURTESY RESPECTIVE MANUFACTURERS

Kevin Henry spent much of his 25-year career bringing European cabinetry to the United States, but now his job is promoting one of this country's youngest cabinetry manufacturers, Bazzèo. The Secaucus, N.J., company bills itself as the first eco-centric U.S. manufacturer of contemporary cabinetry, producing kitchens with wood from managed and sustainable forests and non-toxic paints, lacquers, and veneers.

For Henry, Bazzèo's executive vice president, the biggest difference between American kitchen companies and their European counterparts is a matter of range: fewer styles but complete customization. "Since World War II, factories in Europe have been working off of the production model," he said. "American manufacturing comes from the shop-built model, where the factory is based on the individual order and not the production order."

To old-guard European kitchen manufacturers, flexibility lies in the broad range of designs. "The necessity of always having in production not only traditional but also contemporary allows Europeans to be more flexible in manufacturing," said Francesco Farina, CEO of Scavolini USA. Scavolini, which began as a small workshop in 1962, has been Italy's largest kitchen manufacturer since 1982. While Americans focus on upgrading existing designs, usually with a traditional bent, "the Italian designer never ceases to consider experimenting," according to Farina. Italian designs maintain their reputation for pushing boundaries with colors, materials, and shapes, resulting in almost laboratory-like settings that Americans tend to think of as exclusively modern.

Except in cities like New York. Stacey Jattuso, a project manager and interior designer at New York-based BKSK Architects, said that American kitchen programs don't get much of a reaction from her clients when presented next to European models. She said her New York clientele wants adventurous designs, and American companies are not known to be risk-takers. "It's not that the demand isn't there, it's that the desire isn't being

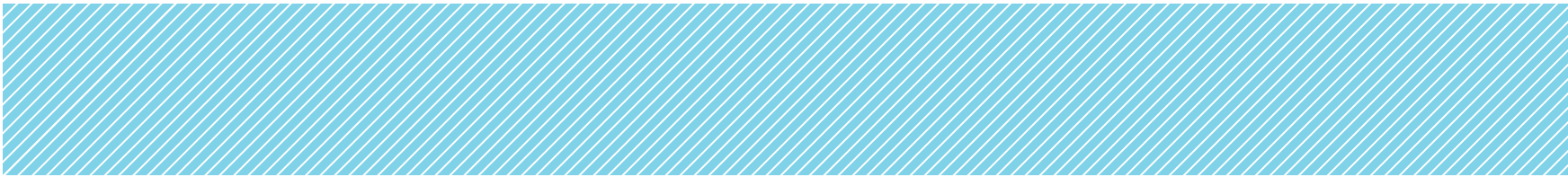
met with the products. The European kitchen companies typically have nicer designs, in terms of aesthetics, not necessarily in terms of craft." Jattuso added that big European manufacturers' reluctance to change the size of their modules does make U.S. fabricators more appealing to her, as does the environmental sustainability of buying regionally. She said that Henrybuilt, founded in 2001 on the premise of bridging a gap between inflexible European designs and the lack of contemporary American kitchens, is one U.S. company that holds its own against Europeans. One of the largest misconceptions about this country's manufacturers is that they lag behind Europe in the area of craftsmanship, but from handmade cabinets to hinges available at Home Depot, domestic products have a reputation in the design community for equal or better quality, if not for high design.

Contemporary American kitchen manufacturers are less focused on replicating Europe's styles and more concerned with finding their own niche. Outside of urban centers, manufacturers are still trying to evaluate the market for contemporary kitchens. Though nearly 90 percent of manufacturers still produce traditional designs, more and more are introducing clean lines for a changing audience more attuned to modern styling through the surfeit of shelter magazines and Ikeas over the last decade. American manufacturers know something else about the American buyer: They love gadgets. Bazzèo is currently talking with Microsoft and an iPod docking company about integrating more non-cooking technology into their programs, and the American appliance market is offering more high-tech cookers, washers, and vent hoods that were previously available only in Europe.

Unexpectedly, the current economic downturn may help some American manufacturers to mature and succeed more quickly. Architects and developers have been especially focused on U.S. companies recently as they try to stimulate the economy at home while looking for ways to reduce shipping costs and waiting times.

The national industry's recognition of a demand for contemporary design is only about 50 years overdue. As an architect recently pointed out to Henry at this year's ICFF, Europe's kitchen designs grew out of the Case Study Houses of the 1950s and '60s in California, while kitchens here took a turn for the traditional. "He said to me, 'I look at these kitchens and it's like reclaiming our birthright.' It's so great to recapture that system. More than once I've had Italians and Germans asking where our product is available."

JENNIFER KRICHES IS AN'S SPECIAL PROJECTS EDITOR.



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PRODUCTS

Sleek and stainless appliances and kitchenware that stand the test of time

1 30-INCH DUAL FUEL BERTAZZONI

To meet the needs of homeowners wanting to fit a high-tech kitchen range into an existing cabinet opening, Italian appliance manufacturer Bertazzoni has expanded its Dual Fuel line with a 30-inch model. Available in stainless steel and eight automotive-grade colors, the oven has eight cooking functions and a triple-layer door designed to prevent heat loss.

www.bertazzoni-italia.com

2 WAVE ELICA

Hovering discreetly above the cooking range, Elica's Wave island hood has three speed levels and remote and touch-sensitive controls. The patented Evolution air-treatment system is integrated into a small steel cylinder, ensuring that a clunky vent hood won't ever upstage the kitchen cabinets again.

www.elica.com

3 FRENCH DOOR REFRIGERATOR ELECTROLUX

With a 22.6-cubic-foot capacity, the capacious new Electrolux French Door models also feature freshly designed hardware, lighting, and glass shelving. The Wave-Touch control panel fades to an uncluttered display once selections are made; the IQ-Touch model is available for those who prefer options to be ever visible.

www.electroluxappliances.com

4 JOHN PAWSON COOKWARE DEMEYERE

British architect John Pawson's new line of cookware for Demeyere recently became available in the United States, adding a top-pedigree option for pots and pans. The pans' 7-PlyMaterial comes in several thicknesses to suit a range of cooking methods, and TriplInduc material allows the cookware to be used on all types of heat sources.

www.demeyere.be

5 BLUE GROHE

An under-sink, water-filtering faucet from Grohe has separate waterways for filtered and unfiltered water, ensuring that purified water has no contact with the faucet's metal parts. An LED display built into the handle blinks when the filter cartridge should be replaced.

www.grohe.com

6 DF 260/261 GAGGENAU

Without any visible display panel when the dishwasher is closed, the DF 260/261 dishwasher from Gaggenau is available in stainless steel or aluminum-backed glass door panels, or can be configured to match custom cabinetry. Its noise level is a mere 40 decibels, so a red light projected onto the floor indicates when it is in use.

www.gaggenau.com

EXTENDED SHELF LIFE

The Architect's Newspaper introduces



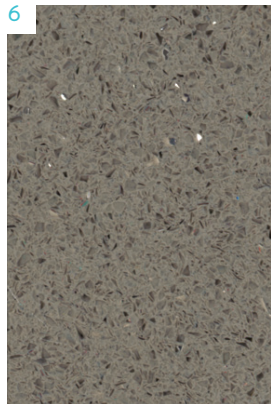
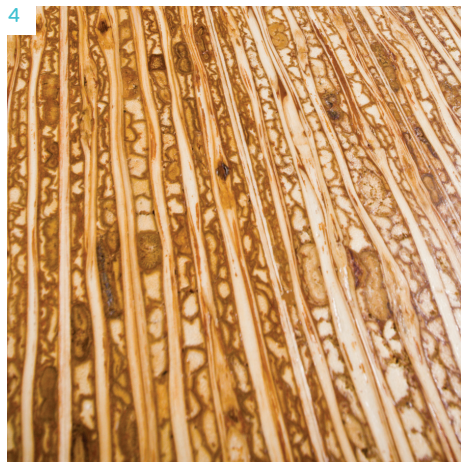
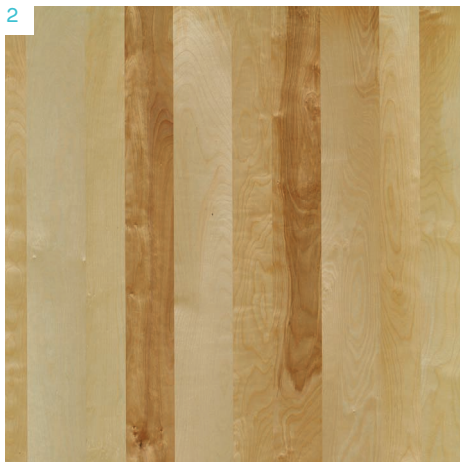
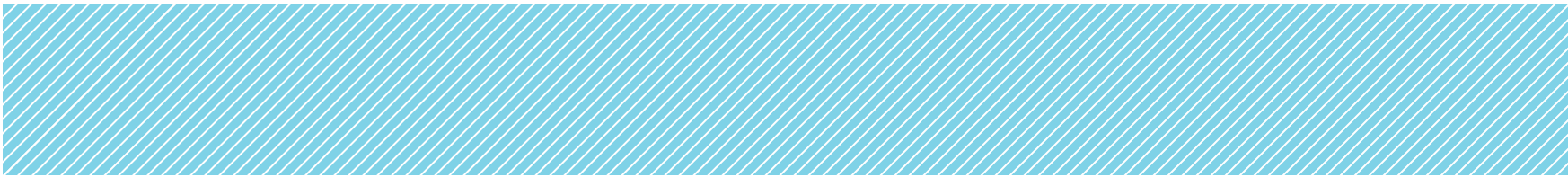
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SURFACE CITY

MATERIALS

1 PLYBOO-SQUARED SMITH & FONG

A new bamboo plywood end-grain pattern from Smith & Fong lends a textured appearance to architectural surfaces in the kitchen and can now be specified FSC-certified and urea formaldehyde (UF)-free under the label PlybooPure.

www.plyboo.com

2 APPALACHIAN TRADITIONS COLUMBIA FOREST PRODUCTS

Based on the principles of biomimicry, plank-matched veneers from Columbia Forest Products use soy proteins modified to perform similarly to byssal threads, the proteins secreted by mussels to make them adhere to underwater surfaces. The resulting range of UF-free plywood products has strong adhesion and better waterproofing than UF products.

www.columbiaforestproducts.com

3 BIO-GLASS COVERINGS ETC

This flooring, counter-top, and decorative surface material is made from durable layers of compressed glass that is 100 percent recyclable. Available in 110-by-49-inch slabs, the material contains no colorants or additives, and can be thrown into the recycling bin with glass bottles when removed.

www.coveringsetc.com

4 KIREI BOARD KIREI

Millwork panels from Kirei are manufactured from reclaimed sorghum straw, poplar wood bonding layers, and KR Bond, an adhesive with no added urea formaldehyde. Compatible with most commercial finishing materials and fasteners, the lightweight boards are available in 12.0-by-71.7-inch and 35.8-by-71.7-inch panels.

www.kireiusa.com

5 TREKKING NOVABELL

Tolerant of moisture and extreme temperatures, Trekking is a new floor and wall cladding made with 40 percent recycled ceramic content. The tiles are pressed at more than 6,400 PSI and fired at 2,200 degrees Fahrenheit to create a durable anti-slip surface recommended for use in interior and exterior applications.

www.novabell.com

6 ECO COSENTINO

The world's largest manufacturer of natural quartz, Cosentino introduces a new material containing 75 percent post-consumer and post-industrial recycled content and 25 percent quartz and stone scrap bound by corn oil-based resin. Large slabs are available in 63-by-128-inch pieces; tiles are 12, 18, or 24 inches square in three thicknesses.

www.ecobycosentino.com

7 SUBERRA ECO SUPPLY CENTER

Virginia-based ECO Supply Center recently began importing high-density blocks of leftover cork material from Portugal to be fabricated into naturally antimicrobial and heat- and water-resistant slabs available in 1 1/4-by-25-by-36-inch sections that can be cut, sanded, and seamed with traditional woodworking tools.

www.ecosupplycenter.com

Bio-composite and recycled counter and floor coverings bring style to sustainability

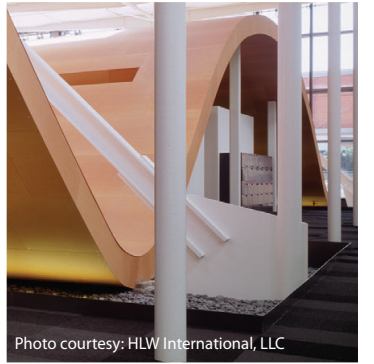
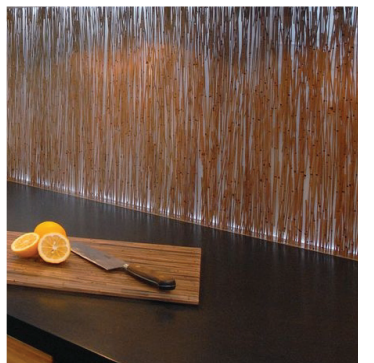
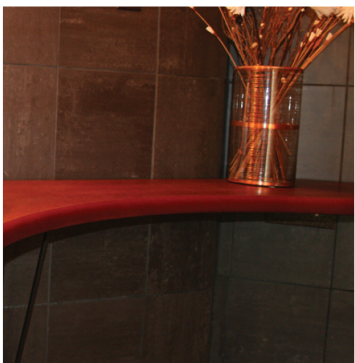


Photo courtesy: HLW International, LLC



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richlite@cfanderson.co.uk

Richlite Company
888.383.5533
www.richlite.com
info@richlite.com

JULY

WEDNESDAY 15

LECTURE

Peter Cook

7:00 p.m.
SCI-Arc
960 East 3rd St.,
Los Angeles
www.sciarc.edu

EXHIBITION OPENING

Deborah Butterfield

Gallery Paule Anglim
14 Geary St.,
San Francisco
www.gallerypauleanglim.com

EVENT

**Summer Celebration of Wine,
Food and Design**

5:30 p.m.
Alno San Francisco by
European Kitchen Design
243 Brannan St.,
San Francisco
www.aiaf.org

THURSDAY 16

EXHIBITION OPENINGS

**The Golden Graves of
Ancient Vani**

The Chimaera of Arezzo
The J. Paul Getty Villa
17985 Pacific Coast Hwy.,
Palisades
www.getty.edu

MontereyNOW:

Kevin Miller

Monterey Museum of Art
MMA Pacific Street
558 Pacific Street, Monterey
www.montereyart.org

EVENT

**Dreaming of India:
A Cultural Block Party**

6:30 p.m.
Craft and Folk Art Museum
5814 Wilshire Blvd.,
Los Angeles
www.cafam.org

FRIDAY 17

EVENT

Art Explosion Open Studios

**Body Language:
figurative art speaks**

7:00 p.m.
Art Explosion Gallery
2425 17th St., San Francisco
www.artexplosionstudios.com

SATURDAY 18

EXHIBITION OPENING

Clayton Brothers

Jumbo Fruit

Patrick Painter
2525 Michigan Ave. #B2,
Santa Monica
www.patrickpainter.com

SUNDAY 19

EXHIBITION OPENING

Second Nature:

The Valentine-Adelson

Collection at the Hammer

The Hammer Museum
10899 Wilshire Blvd.,
Los Angeles
www.hammer.ucla.edu

EVENT

**Art Center Car Classic:
By Air, Land & Sea**

10:00 a.m.
Art Center College of Design
1700 Lida St., Pasadena
www.artcenter.edu

WITH THE KIDS

Drop-In Art-Making:

Build a Neighborhood

1:00 p.m.
Contemporary Jewish
Museum
736 Mission St., San Francisco
www.thecjm.org

WEDNESDAY 22

EXHIBITION OPENING

Material Witness

Berkeley Art Museum and
Pacific Film Archive
2625 Durant Ave., Berkeley
www.bampfa.berkeley.edu

THURSDAY 23

EVENT

**New Original Works
Festival 2009**

Through August 8
Roy and Edna Disney/
CalArts Theater
631 West 2nd St.,
Los Angeles
www.redcat.org

FRIDAY 24

EXHIBITION OPENING

Vera Lutter

Gagosian Gallery
456 North Camden Dr.,
Beverly Hills
www.gagosian.com

SATURDAY 25

LECTURE

Robert Brasier

Nature and Light:

The Impressionists

10:00 a.m.
Palm Springs Art Museum
101 Museum Dr.,
Palm Springs
www.psmuseum.org

EXHIBITION OPENINGS

Claire Falkenstein

Louis Stern Fine Arts
9002 Melrose Ave.,
West Hollywood
www.louissternfinearts.com

Not New Work:

**Vincent Fecteau Selects
from the Collection**

San Francisco Museum of
Modern Art
151 3rd St.,
San Francisco
www.sfmoma.org

sound. At the Schindler

House 2009

MAK Center for Art and
Architecture
835 North Kings Rd.,
West Hollywood
www.makcenter.org

SUNDAY 26

EXHIBITION OPENING

Feathered Edge:

A New Installation by

Ball-Nogues Studio

Pacific Design Center
8687 Melrose Ave.,
West Hollywood
www.pacificdesigncenter.com

TUESDAY 28

EXHIBITION OPENING

Capturing Nature's Beauty:

Three Centuries of French

Landscapes

The J. Paul Getty Center
1200 Getty Center Dr.,
Los Angeles
www.getty.edu

WEDNESDAY 29

LECTURE

Eric Owen Moss and

Jeffrey Kipnis

7:00 p.m.
SCI-Arc Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

THURSDAY 30

FILM

Art & Copy

(Doug Pray, 2008), 86 min.
8:00 p.m.
Orange County
Museum of Art
850 San Clemente Dr.,
Newport Beach
www.ocma.net

FRIDAY 31

EVENT

Car-Free Fridays

Los Angeles area
www.la-bike.org

AUGUST

SATURDAY 1

EXHIBITION OPENING

Claude Collins-Stracensky

The Hammer Museum
10899 Wilshire Blvd.,
Los Angeles
www.hammer.ucla.edu

SUNDAY 2

WITH THE KIDS

International Family Festival

12:00 p.m.
The Bowers Museum
2002 North Main St.,
Santa Ana
www.bowers.org

WEDNESDAY 5

LECTURE

Anthony Vidler

Schindler/Neutra

5:00 p.m.
SCI-Arc
960 East 3rd St.,
Los Angeles
www.sciarc.edu

EXHIBITION OPENING

Françoise Issaly

Inner/Outer Circles

Artamo Gallery
11 West Anapamu St.,
Santa Barbara
www.artamogallery.com

THURSDAY 6

EXHIBITION OPENINGS

"From the Spoon to the City":

Objects by Architects from

LACMA's Collection

Los Angeles County
Museum of Art
5905 Wilshire Blvd.,
Los Angeles
www.lacma.org

Super Flat | Redefining the

Contemporary Print

Braunstein/Quay Gallery
430 Clementina St.,
San Francisco
www.bquayartgallery.com

FRIDAY 7

EXHIBITION OPENING

Sensate:

Bodies and Design

San Francisco Museum of
Modern Art
151 3rd St.,
San Francisco
www.sfmoma.org

SATURDAY 8

EXHIBITION OPENINGS

Cathie Bleck

Don Fritz

Jenn Porreca

Billy Shire Fine Arts
5790 Washington Blvd.,
Culver City
www.billyshirefinearts.com

SUNDAY 9

EXHIBITION OPENING

Villa Esperanza

Armory Center for the Arts
145 North Raymond Ave.,
Pasadena
www.armoryarts.org

EVENT

**Tour of the
Building and Gardens**

1:00 p.m.
Oakland Museum of
California
1000 Oak St., Oakland
www.museumca.org

WITH THE KIDS

Sizzling Summer Fun!

11:00 a.m.

Orange County

Museum of Art

850 San Clemente Dr.,

Newport Beach

www.ocma.net

TUESDAY 11

EVENT

Advanced Framing:

Architects & Engineers

Collaborating for

Resource & Energy Efficiency

6:30 p.m.
AIA San Francisco
130 Sutter St., San Francisco
www.aiaf.org

THURSDAY 13

EVENT

Downtown LA Art Walk

12:00 p.m.
Various locations in
downtown Los Angeles
www.downtownartwalk.com

SATURDAY 15

EVENT

69th Annual Nisei

Week Festival

Through August 23
Los Angeles' Little
Tokyo district
www.niseiweek.org

SUNDAY 16

EXHIBITION OPENING

Steeped in History:

The Art of Tea

Fowler Museum of Art
308 Charles East Young Dr.,
Los Angeles
www.fowler.ucla.edu

EVENT

Oakland on Two Wheels

10:00 a.m.
Oakland Museum of
California
1000 Oak St.,
Oakland
www.museumca.org

SATURDAY 22

EXHIBITION OPENING

Roy Nachum

Prophecy

The Lab 101 / Cerasoli
8539 Washington Blvd.,
Culver City
www.thelab101.com



COURTESY ARMORY CENTER FOR THE ARTS

MICHAEL MARKOWSKY: THE DYNAMIC LANDSCAPE

Armory Center for the Arts
145 N. Raymond Avenue, Pasadena
Through August 30

Pasadena artist Michael Markowsky's collages of time and space culminate a decade of work inspired by moving through landscapes—in his case, quite literally. The paintings, drawings, and videos in this solo exhibit reflect the artist's unusual method of drawing while traveling on trains, boats, or buses, and even strapped to the roof of a moving car. The images here grew out of 90 drawings made during the artist's recent train trip across Canada, which he then used as the basis for works full of flowing, rippling forms. "While the spaces I create are recognizable, they're not actually inhabitable," Markowsky told *AN*. "They are fantastical, combined from different times and places." Many of the paintings were completed at a public courtyard in Pasadena, where Markowsky turned out one canvas per day over the course of a month. His off-the-cuff conversations with passersby, Markowsky believes, left an imprint on the work: While earlier scenes conveyed a weighty sense of movement, the paintings here are refined, even joyful snapshots of a world in motion.



MARC DOMAGE

H BOX

Orange County Museum of Art
850 San Clemente Drive, Newport Beach
Through September 6

Looking like something sent by an alien or by Claes Oldenburg, H BOX—a giant, mobile cinema—has arrived at the Orange County Museum of Art (OCMA). Designed by Portuguese artist and architect Didier Fiuza Faustino, the aluminum-and-acrylic glass structure is conceived as both a gallery and showpiece in itself. "The H BOX reiterates the shape of the camera obscura or a lens," said Karen Moss, deputy director for exhibitions and programs at OCMA, who added that the pod, which holds about 10 viewers, features video work by international artists—among them Mathew Buckingham, Cliff Evans, Kota Ezawa and Cao Fei. For his part, Faustino has deemed the space "both a refuge and an agent of extreme exposure," and the project embodies the young architect's passion for itinerant structures, street theater, and sabotage.



BATTLING ORDER

Eric Owen Moss: *If Not Now, When?*
SCI-Arc Gallery
960 East 3rd Street, Los Angeles
Through September 13

Eric Owen Moss' installation *If Not Now, When?* takes the form of an aluminum box with orbiting rings, built as one of Moss' investigations into modernism's strict architectural grid. Simultaneously reactionary and forward-thinking, it is the culmination of his ongoing battle with the order of simple geometry.

Hovering near the ceiling and surrounded by empty seating in a gallery at the Southern California Institute of Architecture (SCI-Arc), the object addresses proportion and scale just as much as it confronts a grid. Resting closer to one side of the room, a long steel beam pierces the top of the object, making it appear to float about eight feet overhead without touching any walls. I dared myself to walk underneath it. There seemed to be an imaginary weight to the air around it, pushing me farther away to observe it.

The object is a box, but not a perfect square. Clad with aluminum panels, each face

is inscribed with scrolling, map-like drawings of intersecting circles. These two-dimensional plans show how and where the aluminum fabricated rings intersect with the box-like object. Interestingly, this gesture gives the object a larger, intangible field of presence in the space, adding to the dimension of the object without clear boundaries.

The central girder acts as a boundary line for the width of the object, making it almost half the width of the room. The dimensions of the object, proportional to the space, bring to mind Mies van der Rohe's use of the golden mean for the framed windows that wrap Crown Hall at IIT in Chicago. Here, instead of Crown Hall's two-dimensional division of material, it appears as a three-dimensional relationship to the room's size. This creates a sense of its charged omnipresence and the desire to look at it, then to look away, while acknowledging that it elegantly fills the space.

The room is lined with chairs, positioned in rows, facing the object, and then retreating around its invisible footprint. This accentuates the idea of a center very literally. But the unrecoverable intrusion of the chairs dilutes the true impact of how this object fills the space. The phrase "less is more" rings in my head. Yet what Moss does exceptionally well with his installation, and with his architecture in general, is push a new dialogue on spatial qualities. He has continuously played with altering perspectives, as can be seen in "Slash/Backslash," his building in Culver City, completed in 1999. Pushing our vocabulary of visual relationships, the curtain wall of that project at street level is a tilted plane with mock mullions angled at various degrees of horizontality. This dramatization alters the typical two-point perspective. It is a spatial affect that disorients normal perceptions, transforming expectations and possibly causing a twilight zone feeling.

In the installation's description, Moss refers to his 1998 exhibit *Dancing Bleachers* at the Wexner Center for the Arts in Ohio as an early attempt to explore and disprove the logic of the grid. There, he attempted to establish a central point using a grid of curves. He extruded the exterior walkway, which is defined by the logic of the street grid, into his intentionally bowed columns. **continued on page 26**

PUBLIC PRACTICE

*Expanding Architecture:
Design as Activism*
Edited by Bryan Bell and Katie Wakeford
Metropolis Books, \$34.95

Expanding Architecture is an upbeat and impressive compendium, its almost 300 pages crowded with texts and images of works dedicated to activist design practices. As described by co-editor Bryan Bell, the emerging public-interest architecture movement seeks "to play an active role in responding to social challenges." Located in big cities and small towns in North America, Europe, and Asia, the work is animated by the conviction that good design and good deeds are mutually reinforcing.

Expanding Architecture alternates between polemical essays that articulate the need for design activism, to straightforward accounts of design/research projects. In general, the

polemics are the least satisfying, with authors too often lapsing into generalized rhetoric. In "An Architecture of Change," Jose L.S. Gamez and Susan Rogers call for "infiltrating and dismantling academies" to bring about a "radical transformation in education... a new school for a new school of thought." But they leave this large challenge dangling, with no specifics as to how academies, so resistant to even incremental change, would be dismantled, or what the new schools would teach, how they would be structured, etc. Absent the details—in which shrewd observers have located both God and the devil—this sort of revolutionary stance seems simply too easy, yet another vision of a better, fairer day that's somehow always tomorrow.

In another chapter, Kathleen Dorgan and Deane Evans deplore the undeniable fact that low-income housing is often badly designed and argue knowledgeably that funders, developers, and architects could do better, at no extra cost, if at every stage the process were informed by higher aspirations and greater design literacy. Yet the essay relies too comfortably on polarities that feel dated. In recent years, the design gap between affordable (or "workforce," to use the latest euphemism) and market-rate



Design Corps' migrant farmworker housing, rendering, 2007.

housing has narrowed, and not only due to exemplary projects by offices like Pugh + Scarpa, Koning Eizenberg, David Baker, Rob Wellington Quigley, and so on, not to mention the projects documented in the book. Click on the website of any of the production homebuilders, and it's clear that most market-rate U.S. housing is just as badly designed as most low-income housing (though the ugly expensive houses are much bigger, with

more pretentious appliances).

The design initiatives range in scale and structure, from ongoing programs with paid staff to university-based studios with extra funds for travel and materials. The Community Design Collaborative, in Philadelphia; Public Architecture, in San Francisco; and cityworksLosAngeles, all work to organize and even institutionalize the pro bono efforts of **continued on page 26**

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BATTLING ORDER continued from page 25

At the SCI-Arc gallery, Moss' object returns to the Wexner project and mimics the minimal geometry of that location. The surprise is the piercing curve, breaking that order, and its rather interesting ability to add to the gravitational pull already found in its scale to the room. The curvatures facilitate an exchange of axis, rethinking the concepts of a linear dimensionality.

While intended to re-examine the orthodoxy of the urban and architectural grid, this striking installation doesn't inherently spur any dialogue. It instead draws the conversation to the work's skilled exercise in spatial manipulation. It is an installation indicative of Moss' pursuits within the past decade to form a structure that harvests a centripetal force in a city known for the lack of one. Here he may have found an answer: proportion, scale, and a logical element that breaks the rigidity of strict dimensional properties. It gives a glimpse of what might be accomplished in architecture, with or without the grid.

MARTINA DOLEJSOVA IS A LOS ANGELES-BASED ARCHITECTURE AND DESIGN WRITER.



PUBLIC PRACTICE continued from

page 25 area design firms. The Programa de Viviendo Ecologica, run by a Sonoran non-governmental organization in partnership with the Center for Sustainable Development at the University of Texas at Austin, provides micro-credit financing and technical assistance to enable the Yacqui Indians of western Mexico to build ecologically sensitive housing. Platforma 9.81, an architecture and media collective in Zagreb, maps the city's empty spaces and transforms them into temporary art and performance spaces, with the goal of reenergizing public life in post-communist, postwar Croatia.

Some of the design projects are singular initiatives with impressive ambitions. Some examples:

Gans Studio in New York City not only designed prototypes for disaster-relief housing in Kosovo, but also researched the international protocols that govern refugee camps (and make it hard to build anything more permanent than tents). Planners and landscape architects affiliated with National Taiwan University deftly negotiated complex land-use ordinances and organized a group of villagers to restore a polluted creek as the first phase of a strategy to encourage tourism. The Charlottesville Community Design Center worked with Habitat for Humanity and residents of a local trailer park to organize a national competition focused on the redevelopment of the site. Another Charlottesville-based project, EcoMOD at the University

SUMO's stretch manufactured housing prototype, rendering, 2005.

of Virginia, tackled the big challenge of creating prototypes for affordable and sustainable prefabricated housing (not surprisingly, affordability proved the more elusive goal).

The list could go on. With 30 chapters organized into eight sections, *Expanding Architecture* assembles a powerful and often inspiring portrait of a discipline grappling with the practical, professional, and philosophical dimensions of the "public interest." And here it is as revealing for what's left out as what's put in. Published in 2008—a year and a lifetime ago—the book is clearly a product of the pre-crash, of the market triumphalism now collapsing. For decades, that mentality has dominated not only our economics but our politics and culture, and for the design professions it has fostered both the superheated and elite sphere of starchitecture and the idealistic practices described so eloquently in these pages.

What is missing from this volume on public interest architecture is any presence of the public sector. I emphasize that this absence is not an oversight, and it is unsurprising. Three decades into the Reagan Revolution, with

its rallying cry of "government is not the solution but the problem," its anti-tax and property-rights advocates, its deregulatory zealots, its market fundamentalists, we no longer expect strong and coordinated action from our impoverished public agencies, with their embattled mandates and diminished staffs, working with vintage databases on creaky computers. We no longer look to our public planning agencies for powerful design thinking, for innovative urban action.

In this sense, *Expanding Architecture* can be read as an unselfconscious reflection of the privatization of our culture, of the extent to which we depend on private nonprofits—often fragile, surviving on grants, dependent on the sweat equity of students and practitioners—to confront the challenges of equitable housing, sustainable communities, new energy economies, and green redevelopment.

But now, as polar ice shelves crack and national economies deflate, and as our major banks and car manufacturers plead for public money, it's high time to rethink the dynamics of public and private.

NANCY LEVINSON IS DIRECTOR OF THE PHOENIX URBAN RESEARCH LABORATORY AT ARIZONA STATE UNIVERSITY AND EDITOR OF PLACES.

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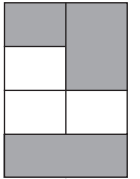
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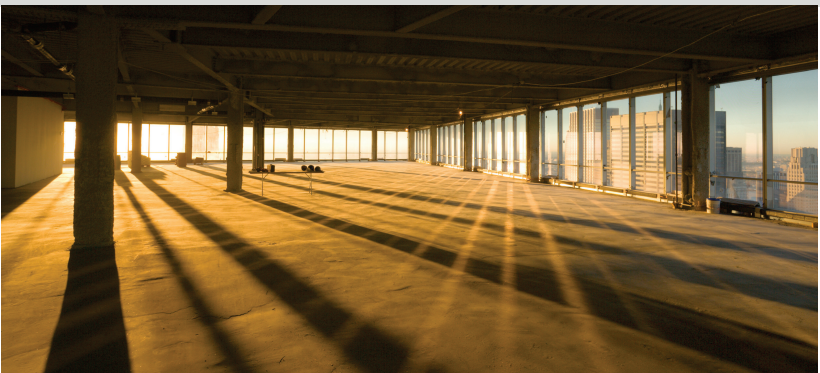


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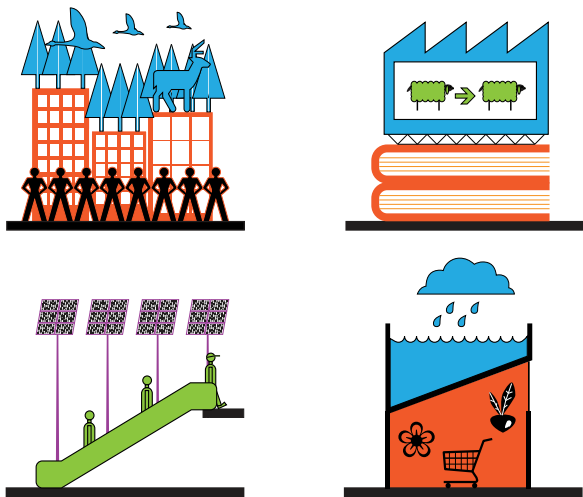
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The Architecture of Frank Gehry, organized by Brooke Hodge, at MOCA.

COURTESY MOCA/SQUIDDS AND NUNNS

Why LA Needs a Compelling Showcase for Architecture

When LA's Museum of Contemporary Art (MOCA) was founded 30 years ago, it was directed by Richard Koshalek, who had been trained as an architect and wanted to show the work of architects alongside top contemporary artists. Major exhibitions on the Case Study House program, Louis Kahn, Franklin Israel, and late modernism were enthusiastically received, but Koshalek had to struggle constantly with his board, which wanted to focus exclusively on art. Now, years later, it appears that the board has won. Brooke Hodge—the imaginative curator of an exciting Gehry retrospective, as well as the more recent *Skin and Bones* (on the interplay of fashion and architecture) and inventive smaller shows—has been axed as part of a desperate attempt to balance the budget and remedy a decade of financial irresponsibility. Major exhibitions on Morphosis and the architectural photography of Luisa Lambri, scheduled for the fall, have been abruptly canceled.

On the brighter side, the Architecture + Design Museum (A+D) on Miracle Mile has recently achieved a measure of stability that it lacked during eight years of shuffling from one vacant space to another, always depend-

ent on the charity of developers. Now it has a six-year lease on a spacious storefront in an ideal location on Wilshire Boulevard, across from the LA County Museum of Art (LACMA). At last it can raise funds and plan ahead. Director Tibbie Dunbar wants to reach out to schools and the public at large, using digital technology to bring architecture to life rather than relying on architect-designed boards and balsa models. If she realizes her ambitious goals, LA could eventually boast a showcase worthy of its history and potential: an institution to match the Canadian Centre for Architecture in Montreal, the Chicago Architecture Foundation, and the best architectural museums of Europe.

The need is pressing. It is a cause for celebration that, in contemporary art, LA has gone from provincial outpost to key hub, thanks to the energy of institutions and individuals and because artists find it a congenial place to work. But for architects, the picture is still bleak. Often, their work is marginalized or ignored. There is a huge disconnect between the abundance of creative design talent in LA and the timidity or philistinism of the client base. Too often, institutions and public authorities

settle for the second-rate. In San Francisco, the 1989 Loma Prieta earthquake spurred a dramatic renewal. In LA, the 1994 Northridge earthquake produced little but bureaucratic fumbling. Walt Disney Concert Hall was nearly aborted, taking 14 years to realize, and the public realm has stagnated.

Work by major firms, including Morphosis' Caltrans, Rafael Moneo's Cathedral of Our Lady of the Angels, and Coop Himmelb(l)au's School for the Performing Arts, were seriously compromised. USC is an architecture-free zone for which George Lucas' Spanish revival film school is a perfect fit. Tepid contextualism is the theme at UCLA, and the fundraising campaign for the \$185 million makeover of Pauley Pavilion makes no mention of the original architect, Welton Becket. Frank Gehry and Thom Mayne have won the Pritzker Prize and international acclaim but have secured few commissions on their home base, and other talented firms have had a tough struggle—even before the collapse of the market.

Koshalek had the vision to expand the mandate of MOCA to foster enlightened architectural selections behind the scenes, and to bring Art Center out of its

ivory tower. For that last achievement he was hounded from his post, and is now directing the Hirshhorn Museum in Washington, D.C. The munificence of Eli Broad highlights the lack of philanthropy among other super-rich Angelenos. It's unhealthy to become dependent on a single patron in the arts. In contrast to other great cities, LA is an archipelago of self-absorbed neighborhoods with little sense of the larger whole.

What's needed is inspiring leadership—of the kind that has spurred a revival of architectural excellence and adventurousness in Chicago, San Francisco, Dallas, and even the depressed cities of Ohio. It could be the mayor, the archbishop, university chancellors, CEOs of major companies, or the head of the school board. In every one of those areas, LA falls short. A vibrant showcase, stirring public debate, exhibiting and promoting the best architecture, cannot make up for an absence of civic pride, enlightened clients, and generous patronage. But it can alert the public to what it is missing. A+D can set a lead and play the role of catalyst. LACMA director Michael Govan is passionate about architecture, and might be persuaded to make architecture a part of his man-

date—as it is at MoMA, SFMOMA, the Chicago Art Institute, and other landmark institutions. The Hammer's Prouvé exhibit and Lautner retrospective were big hits, and director Ann Philbin has repeatedly demonstrated her commitment to architectural excellence. The Getty now has a department of architecture, acquiring major archives, and its deputy curator Chris Alexander recently convened (with *AM*) a meeting of 50 curators and activists to encourage them to communicate effectively and form the Southern California Architecture and Design Consortium.

All of these initiatives can advance the agenda. The fragmentation of LA could be turned to advantage if its diverse and scattered institutions were to make common cause. MAK, the LA Forum, the Italian Cultural Institute, and a score of others have distinct perspectives that could enrich the public discourse. A provocative exhibition or speaker or an introduction to the visceral experience of a great building can provide a moment of revelation and enrich the culture of a city that badly needs a lift.

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